

PALGRAVE'S GOLDEN TREASURY
OF SONGS AND LYRICS

BOOK SECOND



Palgrave's Golden Treasury of Songs and Lyrics

Book Second

Edited with Notes

By
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PRINCIPAL, GOVERNMENT COLLEGE, LAHORE

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PREFACE TO THE GOLDEN TREASURY.

THIS little Collection differs, it is believed, from others in the attempt made to include in it all the best original Lyrical pieces and Songs in our language (save a very few regretfully omitted on account of length), by writers not living,—and none beside the best. Many familiar verses will hence be met with; many also which should be familiar:—the Editor will regard as his fittest readers those who love Poetry so well that he can offer them nothing not already known and valued.

The Editor is acquainted with no strict and exhaustive definition of Lyrical Poetry; but he has found the task of practical decision increase in clearness and in facility as he advanced with the work, whilst keeping in view a few simple principles. Lyrical has been here held essentially to imply that each Poem shall turn on some single thought, feeling, or situation. In accordance with this, narrative, descriptive, and didactic poems,—unless accompanied by rapidity of movement, brevity, and the colouring of human passion,—have been excluded. Humorous poetry, except in the very unfrequent instances where a truly poetical tone pervades the whole, with what is strictly personal, occasional, and religious, has been considered foreign to the idea of the book. Blank verse and the ten-syllable couplet, with all pieces markedly

dramatic, have been rejected as alien from what is commonly understood by Song, and rarely conforming to Lyrical conditions in treatment. But it is not anticipated, nor is it possible, that all readers shall think the line accurately drawn. Some poems, as Gray's Elegy, the Allegro and Pensero, Wordsworth's Ruth or Campbell's Lord Ullin, might be claimed with perhaps equal justice for a narrative or descriptive selection: whilst with reference especially to Ballads and Sonnets, the Editor can only state that he has taken his utmost pains to decide without caprice or partiality.

This also is all he can plead in regard to a point even more liable to question;—what degree of merit should give rank among the Best. That a poem shall be worthy of the writer's genius,—that it shall reach a perfection commensurate with its aim,—that we should require finish in proportion to brevity,—that passion, colour, and originality cannot atone for serious imperfections in clearness, unity or truth,—that a few good lines do not make a good poem—that popular estimate is serviceable as a guidepost more than as a compass,—above all, that excellence should be looked for rather in the whole than in the parts,—such and other such canons have been always steadily regarded. He may however add that the pieces chosen, and a far larger number rejected, have been carefully and repeatedly considered; and that he has been aided throughout by two friends of independent and exercised judgment, besides the distinguished person¹ addressed in the Dedication. It is hoped that by this procedure the volume has been freed from that one-sidedness which must beset individual decisions;—but for the final choice the Editor is alone responsible.

¹ Alfred Tennyson, Poet Laureate.

Chalmers' vast collection, with the whole works of all accessible poets not contained in it, and the best Anthologies of different periods, have been twice systematically read through ; and it is hence improbable that any omissions which may be regretted are due to oversight. The poems are printed entire, except in a very few instances where a stanza or passage has been omitted. These omissions have been risked only when the piece could be thus brought to ■ closer lyrical unity ; and, ■ essentially opposed to this unity, extracts, obviously such, are excluded. In regard to the text, the purpose of the book has appeared to justify the choice of the most poetical version, wherever more than one exists ; and much labour has been given to present each poem, in disposition, spelling, and punctuation, to the greatest advantage.

In the arrangement, the most poetically-effective order has been attempted. The English mind has passed through phases of thought and cultivation so various and so opposed during these three centuries of Poetry, that ■ rapid passage between old and new, like rapid alteration of the eye's focus in looking at the landscape, will always be wearisome and hurtful to the sense of Beauty. The poems have been therefore distributed into Books corresponding, I. to the ninety years closing about 1616, II. thence to 1700, III. to 1800, IV. to the half century just ended. Or, looking at the Poets who more or less give each portion its distinctive character, they might be called the Books of Shakespeare, Milton, Gray, and Wordsworth. The volume, in this respect, so far as the limitations of its range allow, accurately reflects the natural growth and evolution of our Poetry. A rigidly

chronological sequence, however, rather fits ■ collection aiming at instruction than at pleasure, and the wisdom which comes through pleasure:—within each book the pieces have therefore been arranged in gradations of feeling or subject. And it is hoped that the contents of this Anthology will thus be found to present ■ certain unity as “episodes,” in the noble language of Shelley, “to that great Poem which all poets, like the co-operating thoughts of one great mind, have built up since the beginning of the world.”

As he closes his long survey, the Editor trusts he may add without egotism, that he has found the vague general verdict of popular Fame more just than those have thought, who, with too severe a criticism, would confine judgments on Poetry to “the selected few of many generations.” Not many appear to have gained reputation without some gift or performance that, in due degree, deserved it: and if no verses by certain writers who show less strength than sweetness, or more thought than mastery of expression, are printed in this volume, it should not be imagined that they have been excluded without much hesitation and regret,—far less that they have been slighted. Throughout this vast and pathetic array of Singers now silent, few have been honoured with the name Poet, and have not possessed a skill in words, a sympathy with beauty, a tenderness of feeling, or seriousness in reflection, which render their works, although never perhaps attaining that loftier and finer excellence here required,—better worth reading than much of what fills the scanty hours that most men spare for self-improvement, or for pleasure in any of its more elevated and permanent forms.—And if this be true of

even mediocre poetry, for how much more are we indebted to the best! Like the fabled fountain of the Azores, but with a more various power, the magic of this Art can confer on each period of life its appropriate blessing: on early years Experience, on maturity Calm, on age Youthfulness. Poetry gives treasures "more golden than gold," leading us in higher and healthier ways than those of the world, and interpreting to us the lessons of Nature. But she speaks best for herself. Her true accents, if the plan has been executed with success, may be heard throughout the following pages:—wherever the Poets of England are honoured, wherever the dominant language of the world is spoken, it is hoped that they will find fit audience.

1861.

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NOTE.

THE Notes on Milton's *Lycidas*, *L'Allegro*, *Il Penseroso*, and *Sonnets* have already appeared in this series of English Classics for schools. They are now re-issued along with similar Notes by the same editor on the remaining portion of the Second Book of *The Golden Treasury*.

THE GOLDEN TREASURY.

BOOK SECOND.

L

LXXXV.

ODE ON THE MORNING OF CHRIST'S NATIVITY.

THIS is the month, and this the happy morn
Wherein the Son of Heaven's Eternal King
Of wedded maid and virgin mother born,
Our great redemption from above did bring ;
For so the holy sages once did sing
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

That glorious Form, that light unsufferable,
And that far-beaming blaze of Majesty
Wherewith he wont at Heaven's high council-table 10
To sit the midst of Trinal Unity,
He laid aside ; and, here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal clay.

Say, heavenly Muse, shall not thy sacred vein 15
Afford ■ present to the Infant-God ?
Hast thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,

THE GOLDEN TREASURY.

Now while the heaven, by the sun's team untrod,
Hath took no print of the approaching light, 20
And all the spangled host keep watch in squadrons bright ?

See how from far, upon the eastern road,
The star-led wizards haste with odours sweet :
O run, prevent them with thy humble ode
And lay it lowly at his blessed feet ;
Have thou the honour first thy Lord to greet,
And join thy voice unto the angel quire,
From out his secret altar touch'd with hallow'd fire.

THE HYMN.

It was the winter wild
While the heaven-born Child 30
All meanly wrapt in the rude manger lies ;
Nature in awe to him
Had doff'd her gaudy trim,
With her great Master so to sympathize :
It was no season then for her
To wanton with the sun, her lusty paramour.

Only with speeches fair
She woos the gentle air
To hide her guilty front with innocent snow ;
And on her naked shame, 40
Pollute with sinful blame,
The saintly veil of maiden white to throw ;
Confounded, that her Maker's eyes
Should look so near upon her foul deformities.

But He, her fears to cease,
Sent down the meek-eyed Peace ; 45

She, crown'd with olive green, came softly sliding
 Down through the turning sphere
 His ready harbinger,
 With turtle wing the amorous clouds dividing ; 50
 And waving wide her myrtle wand,
 She strikes ■ universal peace through sea and land.

No war, or battle's sound
 Was heard the world around :
 The idle spear and shield were high uphung ; 55
 The hookéd chariot stood
 Unstain'd with hostile blood ;
 The trumpet spake not to the arméd throng ;
 And kings sat still with awful eye,
 As if they surely knew their sovran Lord was by. 60

But peaceful was the night
 Wherein the Prince of Light
 His reign of peace upon the earth began :
 The winds, with wonder whist,
 Smoothly the waters kist 65
 Whispering new joys to the mild Océan—
 Who now hath quite forgot to rave,
 While birds of calm sit brooding on the charméd wave.

The stars, with deep amaze,
 Stand fix'd in steadfast gaze, 70
 Bending one way their precious influence ;
 And will not take their flight,
 For all the morning light,
 Or Lucifer that often warn'd them thence ;
 But in their glimmering orbs did glow 75
 Until their Lord himself bespeak, and bid them go.

And though the shady gloom
 Had given day her room,

The sun himself withheld his wonted speed,
And hid his head for shame, 80
As his inferior flame
The new-enlighten'd world no more should need ;
He saw a greater Sun appear
Than his bright throne, or burning axletree could bear.

The shepherds on the lawn 85
Or ere the point of dawn
Sate simply chatting in a rustic row ;
Full little thought they than
That the mighty Pan
Was kindly come to live with them below ; 90
Perhaps their loves, or else their sheep
Was all that did their silly thoughts so busy keep.

When such music sweet
Their hearts and ears did greet
As never was by mortal finger strook— 95
Divinely-warbled voice
Answering the stringéd noise,
As all their souls in blissful rapture took :
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close.

Nature that heard such sound 101
Beneath the hollow round
Of Cynthia's seat the airy region thrilling,
Now was almost won
To think her part was done, 105
And that her reign had here its last fulfilling ;
She knew such harmony alone
Could hold all heaven and earth in happier union.

At last surrounds their sight
A globe of circular light 110

That with long beams the shame-faced night array'd ;
 The helm'd Cherubim
 And sworded Seraphim
 Are seen in glittering ranks with wings display'd,
 Harping in loud and solemn quire
 With unexpressive notes, to Heaven's new-born Heir.

115

Such music (as 'tis said)
 Before was never made
 But when of old the Sons of Morning sung,
 While the Creator great
 His constellations set,
 And the well-balanced world on hinges hung ;
 And cast the dark foundations deep,
 And bid the weltering waves their oozy channel keep.

120

Ring out, ye crystal spheres !
 Once bless our human ears,
 If ye have power to touch our senses so ;
 And let your silver chime
 Move in melodious time ;
 And let the bass of heaven's deep organ blow ;
 And with your ninefold harmony
 Make up full consort to the angelic symphony.

125

For if such holy song
 Enwrap our fancy long,
 Time will run back, and fetch the age of gold ;
 And speckled Vanity
 Will sicken soon and die,
 And leprous Sin will melt from earthly mould ;
 And Hell itself will pass away,
 And leave her dolorous mansions to the peering day. 140

Yea, Truth and Justice then
 Will down return to men,

Orb'd in ■ rainbow ; and, like glories wearing,
 Mercy will sit between,
 Throned in celestial sheen,
 With radiant feet the tissued clouds down steering ;
 And Heaven, as at some festival,
 Will open wide the gates of her high palace-hall.

145

But wisest Fate says No ;
 This must not yet be so ;
 The Babe yet lies in smiling infancy
 That on the bitter cross
 Must redeem our loss ;
 So both Himself and us to glorify :
 Yet first, to those ychain'd in sleep
 The wakeful trump of doom must thunder through the deep,

150

With such ■ horrid clang
 As on Mount Sinai rang
 While the red fire and smouldering clouds outbake ;
 The aged Earth aghast
 With terrour of that blast
 Shall from the surface to the centre shake,
 When, at the world's last session,
 The dreadful Judge in middle air shall spread His throne.

160

And then at last our bliss
 Full and perfect is,
 But now begins ; for from this happy day
 The old Dragon under ground
 In straiter limits bound,
 Not half so far casts his usurpéd sway ;
 And, wroth to see his kingdom fail,
 Swinges the scaly horrour of his folded tail.

165

The oracles are dumb !
 No voice or hideous hum

170

Runs through the archéd roof in words deceiving : 175
 Apollo from his shrine
 Can no more divine,
 With hollow shriek the steep of Delphos leaving :
 No nightly trance or breathéd spell
 Inspires the pale-eyed priest from the prophetic cell. 180

The lonely mountains o'er
 And the resounding shore
 A voice of weeping heard and loud lament ;
 From haunted spring and dale
 Edged with poplar pale 185
 The parting Genius is with sighing sent ;
 With flower-inwoven tresses torn
 The Nymphs in twilight shade of tangled thickets mourn.

In consecrated earth
 And on the holy hearth 190
 The Lars and Lemurés moan with midnight plaint ;
 In urns, and altars round
 A drear and dying sound
 Affrights the Flamens at their service quaint ;
 And the chill marble seems to sweat, 195
 While each peculiar Power foregoes his wonted seat.

Peor and Baälim
 Forsake their temples dim,
 With that twice-batter'd god of Palestine ;
 And moonéd Ashtaroth 200
 Heaven's queen and mother both,
 Now sits not girt with tapers' holy shine ;
 The Libyc Hammon shrinks his horn,
 In vain the Tyrian maids their wounded Thammuz mourn.

And sullen Moloch, fled, 205
 Hath left in shadows dread

His burning idol all of blackest hue ;
In vain with cymbals' ring
They call the grisly king,
In dismal dance about the furnace blue ; 210
The brutish gods of Nile as fast
Isis, and Orus, and the dog Anubis, haste.

Nor is Osiris seen
In Memphian grove, or green,
Trampling the unshower'd grass with lowings loud : 215
Nor can he be at rest
Within his sacred chest ;
Nought but profoundest Hell can be his shroud ;
In vain with timbrell'd anthems dark
The sable-stoléd sorcerers bear his worshipt ark. 220

He feels from Juda's land
The dreaded Infant's hand ;
The rays of Bethlehem blind his dusky eyn ;
Nor all the gods beside
Longer dare abide, 225
Nor Typhon huge ending in snaky twine :
Our Babe, to show his Godhead true,
Can in his swaddling bands control the damnéd crew.

So, when the sun in bed
Curtain'd with cloudy red 230
Pillows his chin upon an orient wave,
The flocking shadows pale
Troop to the infernal jail,
Each letter'd ghost slips to his several grave ;
And the yellow-skirted fays 235
Fly after the night-steeds, leaving their moon-loved maze.

But see, the Virgin blest
Hath laid her Babe to rest ;

Time is, our tedious song should here have ending :
 Heaven's youngest-teeméd star 240
 Hath fixed her polish'd car,
 Her sleeping Lord with hand-maid lamp attending :
 And all about the courtly stable
 Bright-harness'd angels sit in order serviceable.

J. Milton.

II.

LXXXVI.

SONG FOR SAINT CECILIA'S DAY, 1687.

From harmony, from heavenly harmony

This universal frame began :

When Nature underneath a heap

Of jarring atoms lay

And could not heave her head,

The tuneful voice was heard from high

Arise, ye more than dead !

Then cold, and hot, and moist, and dry

In order to their stations leap,

And Music's power obey,

10

From harmony, from heavenly harmony

This universal frame began :

From harmony to harmony

Through all the compass of the notes it ran,

The diapason closing full in Man.

15

What passion cannot Music raise and quell ?

When Jubal struck the chorded shell

His listening brethren stood around,

And, wondering, on their faces fell

To worship that celestial sound.

20

Less than ■ god they thought there could not dwell
 Within the hollow of that shell
 That spoke so sweetly and so well.
 What passion cannot Music raise and quell ?

The trumpet's loud clangor 25
 Excites us to arms,
 With shrill notes of anger
 And mortal alarms.
 The double double double beat
 Of the thundering drum
 Cries 'Hark ! the foes come ;
 Charge, charge, 'tis too late to retreat !'

The soft complaining flute
 In dying notes discovers
 The woes of hopeless lovers,
 Whose dirge is whisper'd by the warbling lute. 35

Sharp violins proclaim
 Their jealous pangs and desperation,
 Fury, frantic indignation,
 Depth of pains, and height of passion
 For the fair disdainful dame. 40

But oh ! what art can teach,
 What human voice can reach
 The sacred organ's praise ?
 Notes inspiring holy love,
 Notes that wing their heavenly ways
 To mend the choirs above. 45

Orpheus could lead the savage race,
 And trees unrooted left their place
 Sequacious of the lyre :
 But bright Cecilia raised the wonder higher : 50
 When to her Organ vocal breath was given
 An Angel heard, and straight appear'd—
 Mistaking Earth for heaven !

Grand Chorus.

As from the power of sacred lays 55
 The spheres began to move,
 And sung the great Creator's praise
 To all the blest above ;
 So when the last and dreadful hour
 This crumbling pageant shall devour, 60
 The trumpet shall be heard on high,
 The dead shall live, the living die,
 And Music shall untune the sky.

J. Dryden.

ON THE LATE MASSACRE IN PIEDMONT.

AVENGE, O Lord ! thy slaughter'd saints, whose bones
 Lie scatter'd on the Alpine mountains cold ;
 Even them who kept thy truth so pure of old
 When all our fathers worshipt stocks and stones
 Forget not : In thy book record their groans
 Who were thy sheep, and in their ancient fold
 Slain by the bloody Piemontese, that roll'd
 Mother with infant down the rocks. Their moans

The vales redoubled to the hills, and they
 To Heaven. Their martyr'd blood and ashes sow 10
 O'er all the Italian fields, where still doth sway
 The triple Tyrant, that from these may grow
 A hundred-fold, who, having learnt thy way,
 Early may fly the Babylonian woe.

J. Milton.

IV.

LXXXVIII.

HORATIAN ODE UPON CROMWELL'S RETURN
 FROM IRELAND.

THE forward youth that would appear,
 Must now forsake his Muses dear,
 Nor in the shadows sing
 His numbers languishing.

'Tis time to leave the books in dust,
 And oil the unuséd armour's rust,
 Removing from the wall
 The corslet of the hall.

So restless Cromwell could not cease
 In the inglorious arts of peace, 10
 But through adventurous war
 Urgéd his active star :

And like the three-fork'd lightning, first
 Breaking the clouds where it was nurst,
 Did thorough his own side
 His fiery way divide : 15

For 'tis all one to courage high,
 The emulous, or enemy ;

And with such, to enclose
Is more than to oppose.

20

Then burning through the air he went
And palaces and temples rent ;
And Caesar's head at last
Did through his laurels blast.

'Tis madness to resist or blame
The face of angry heaven's flame ;
And if we would speak true,
Much to the Man is due

25

Who, from his private gardens, where
He lived reservéd and austere,
(As if his highest plot
To plant the bergamot)

30

Could by industrious valour climb
To ruin the great work of time,
And cast the Kingdoms old
Into another mould.

35

Though Justice against Fate complain,
And plead the ancient Rights in vain—
But those do hold or break
As men are strong or weak.

40

Nature, that hateth emptiness,
Allows of penetration less,
And therefore must make room
Where greater spirits come.

What field of all the civil war
Where his were not the deepest scar ?
And Hampton shows what part
He had of wiser art,

45

Where, twining subtle fears with hope,
He wove a net of such a scope
That Charles himself might chase
To Carisbrook's narrow case,

50

That thence the Royal actor borne
The tragic scaffold might adorn :
While round the arméd bands
Did clap their bloody hands :

55

He nothing common did or mean
Upon that memorable scene,
But with his keener eye
The axe's edge did try ;

60

Nor call'd the Gods, with vulgar spite,
To vindicate his helpless right ;
But bow'd his comely head
Down, as upon a bed.

—This was that memorable hour
Which first assured the forcéd power :
So when they did design
The Capitol's first line,

65

A Bleeding Head, where they begun,
Did fright the architects to run ;
And yet in that the State
Foresaw its happy fate !

70

And now the Irish are ashamed
To see themselves in one year tamed :
So much one man can do
That does both act and know.

75

They can affirm his praises best,
And have, though overcome, confess

How good he is, how just
And fit for highest trust; 80

Nor yet grown stiffer with command,
But still in the Republic's hand—

How fit he is to sway
That can so well obey!

He to the Commons' feet presents 85
A Kingdom for his first year's rents,
And (what he may) forbears
His fame, to make it theirs:

And has his sword and spoils ungirt
To lay them at the Public's skirt. 90
So when the falcon high
Falls heavy from the sky,

She, having kill'd, no more does search
But on the next green bough to perch,
Where, when he first does lure, 95
The falconer has her sure.

—What may not then our Isle presume
While victory his crest does plume?
What may not others fear
If thus he crowns each year? 100

As Caesar he, ere long, to Gaul,
To Italy an Hannibal,
And to all States not free
Shall climacteric be.

The Pict no shelter now shall find 105
Within his parti-colour'd mind,
But from this valour, sad
Shrink underneath the plaid—

Happy, if in the tufted brake
 The English hunter him mistake,
 Nor lay his hounds in near
 The Caledonian deer.

110

But Thou, the War's and Fortune's son,
 March indefatigably on ;
 And for the last effect
 Still keep the sword erect :

115

Besides the force it has to fright
 The spirits of the shady night,
 The same arts that did gain
 A power, must it maintain.

120

A. Marvell.

V.

LXXXIX.

LYCIDAS.

In this Monody the Author bewails a learned Friend, unfortunately drowned in his passage from Chester on the Irish Seas, 1637 ; and, by occasion, foretells the ruin of our corrupted Clergy, then in their height.

YET once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never sere,
 I come to pluck your berries harsh and crude,
 And with forced fingers rude
 Shatter your leaves before the mellowing year. 5
 Bitter constraint and sad occasion dear
 Compels me to disturb your season due ;
 For Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer.
 Who would not sing for Lycidas ? he knew
 Himself to sing, and build the lofty rhyme.

5

19

He must not float upon his watery bier
 Unwept, and welter to the parching wind,
 Without the meed of some melodious tear.

Begin, then, Sisters of the sacred well
 That from beneath the seat of Jove doth spring ; 15
 Begin, and somewhat loudly sweep the string.
 Hence with denial vain and coy excuse :
 So may some gentle Muse
 With lucky words favour my destined urn, 20
 And as he passes turn,
 And bid fair peace be to my sable shroud !

For we were nursed upon the self-same hill,
 Fed the same flock, by fountain, shade, and rill ;
 Together both, ere the high lawns appeared 25
 Under the opening eyelids of the Morn,
 We drove a-field, and both together heard
 What time the grey-fly winds her sultry horn,
 Battening our flocks with the fresh dews of night,
 Oft till the star that rose at evening bright 30
 Toward heaven's descent had sloped his westering wheel.
 Meanwhile the rural ditties were not mute,
 Tempered to the oaten flute ;
 Rough Satyrs danced, and Fauns with cloven heel
 From the glad sound would not be absent long ; 35
 And old Damoetas loved to hear our song.

But, oh ! the heavy change, now thou art gone,
 Now thou art gone and never must return !
 Thee, Shepherd, thee the woods and desert caves,
 With wild thyme and the gadding vine o'ergrown, 40
 And all their echoes, mourn.
 The willows, and the hazel copses green,
 Shall now no more be seen
 Fanning their joyous leaves to thy soft lays.
 As killing as the canker to the rose, 45
 Or taint-worm to the weanling herds that graze,
 Or frost to flowers, that their gay wardrobe wear,

When first the white-thorn blows ;
 Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorseless deep 50
 Closed o'er the head of your loved Lycidas ?

For neither were ye playing on the steep
 Where your old bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wizard stream. 55

Ay me ! I fondly dream

"Had ye been there," . . . for what could that have done ?
 What could the Muse herself that Orpheus bore,
 The Muse herself, for her enchanting son,
 Whom universal nature did lament, 60
 When, by the rout that made the hideous roar,
 His gory visage down the stream was sent,
 Down the swift Hebrus to the Lesbian shore ?

Alas ! what boots it with unceasant care
 To tend the homely, slighted, shepherd's trade,
 And strictly meditate the thankless Muse ?
 Were it not better done, as others use,
 To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair ?

Fame is the spur that the clear spirit doth raise 70
 (That last infirmity of noble mind)

To scorn delights and live laborious days ;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with the abhorred shears,
 And slits the thin-spun life. "But not the praise," 75
 Phœbus replied, and touched my trembling ears :
 "Fame is no plant that grows on mortal soil,
 Nor in the glistering foil

Set off to the world, nor in broad rumour lies,
 But lives and spreads aloft by those pure eyes
 And perfect witness of all-judging Jove ;
 As he pronounces lastly on each deed, 80

Of so much fame in heaven expect thy meed."

O fountain Arethuse, and thou honoured flood,
Smooth-sliding Mincius, crowned with vocal reeds,
That strain I heard was of a higher mood.
But now my oat proceeds,
And listens to the herald of the sea,
That came in Neptune's plea. 85

He asked the waves, and asked the felon winds,
What hard mishap hath doomed this gentle swain ?
And questioned every gust of rugged wings
That blows off from each beakèd promontory.
They knew not of his story ; 90

And sage Hippotadès their answer brings,
That not a blast was from his dungeon strayed :
The air was calm, and on the level brine
Sleek Panopè with all her sisters played.
It was that fatal and perfidious bark, 100

Built in the eclipse, and rigged with curses dark,
That sunk so low that sacred head of thine.

Next, Camus, reverend sire, went footing slow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge 105
Like to that sanguine flower inscribed with woe.
"Ah ! who hath reft," quoth he, "my dearest pledge ?"
Last came, and last did go.
The Pilot of the Galilean Lake ;
Two massy keys he bore of metals twain 110
(The golden opes, the iron shuts amain).
He shook his mitred locks, and stern bespake :—
"How well could I have spared for thee, young swain,
Enew of such as, for their bellies' sake,
Creep, and intrude, and climb into the fold ! 115
Of other care they little reckoning make
Than how to scramble at the shearers' feast,
And shove away the worthy bidden guest.
Blind mouths ! that scarce themselves know how to hold

A sheep-hook, or have learnt aught else the least 120
 That to the faithful herdman's art belongs !
 What recks it them ? What need they ? They are
 sped ;
 And, when they list, their lean and flashy songs
 Grate on their scrannel pipes of wretched straw ;
 The hungry sheep look up, and are not fed, 125
 But, swoln with wind and the rank mist they draw,
 Rot inwardly, and foul contagion spread ;
 Besides what the grim wolf with privy paw
 Daily devours apace, and nothing said.
 But that two-handed engine at the door 130
 Stands ready to smite once, and smite no more."

Return, Alpheus ; the dread voice is past
 That shrunk thy streams ; return Sicilian Muse,
 And call the vales, and bid them hither cast
 Their bells and flowerets of a thousand hues. 135
 Ye valleys low, where the mild whispers use
 Of shades, and wanton winds, and gushing brooks,
 On whose fresh lap the swart star sparingly looks,
 Throw hither all your quaint enamelled eyes,
 That on the green turf suck the honeyed showers, 140
 And purple all the ground with vernal flowers.
 Bring the rathe primrose that forsaken dies,
 The tufted crow-toe, and pale jessamine,
 The white pink, and the pansy freaked with jet,
 The glowing violet, 145
 The musk-rose, and the well-attired woodbine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears ;
 Bid amaranthus all his beauty shed,
 And daffodillies fill their cups with tears, 150
 To strew the laureate hearse where Lycid lies.
 For so, to interpose a little ease,
 Let our frail thoughts dally with false surmise,
 Ay me ! whilst thee the shores and sounding seas

Wash far away, where'er thy bones are hurled ; 155
 Whether beyond the stormy Hebrides,
 Where thou perhaps under the whelming tide
 Visit'st the bottom of the monstrous world ;
 Or whether thou, to our moist vows denied,
 Sleep'st by the fable of Bellerus old, 160
 Where the great Vision of the guarded mount
 Looks towards Namancos and Bayona's hold.
 Look homeward, Angel, now, and melt with ruth :
 And, O ye dolphins, waft the hapless youth.

Weep no more, woful shepherds, weep no more, 165
 For Lycidas, your sorrow, is not dead,
 Sunk though he be beneath the watery floor.
 So sinks the day-star in the ocean bed,
 And yet anon repairs his drooping head,
 And tricks his beams, and with new-spangled ore 170
 Flames in the forehead of the morning sky :
 So Lycidas sunk low, but mounted high,
 Through the dear might of Him that walked the waves,
 Where, other groves and other streams along,
 With nectar pure his oozy locks he laves, 175
 And hears the unexpressive nuptial song,
 In the blest kingdoms meek of joy and love.
 There entertain him all the Saints above,
 In solemn troops, and sweet societies,
 That sing, and singing in their glory move, 180
 And wipe the tears for ever from his eyes.
 Now, Lycidas, the shepherds weep no more ;
 Henceforth thou art the Genius of the shore,
 In thy large recompence, and shalt be good
 To all that wander in that perilous flood. 185

Thus sang the uncouth swain to the oaks and rills,
 While the still morn went out with sandals grey :
 He touched the tender stops of various quills,
 With eager thought warbling his Doric lay :

And now the sun had stretched out all the hills,
 And now was dropt into the western bay.
 At last he rose, and twitched his mantle blue :
 To-morrow to fresh woods, and pastures new.

190

J. Milton.

VI.

xo.

ON THE TOMBS IN WESTMINSTER ABBEY.

MORTALITY, behold and fear
 What a change of flesh is here !
 Think how many royal bones
 Sleep within these heaps of stones ;
 Here they lie, had realms and lands,
 Who now want strength to stir their hands,
 Where from their pulpits seal'd with dust
 They preach, ' In greatness is no trust.'
 Here's an acre sown indeed
 With the richest royallest seed
 That the earth did e'er suck in
 Since the first man died for sin
 Here the bones of birth have cried
 ' Though gods they were, as men they died !'
 Here are sands, ignoble things,
 Dropt from the ruin'd sides of kings :
 Here's a world of pomp and state
 Buried in dust once dead by fate.

10

15

F. Beaumont.

VIL

xci.

THE LAST CONQUEROR.

VICTORIOUS men of earth, no more
 Proclaim how wide your empires are ;

Though you bind in every shore
 And your triumphs reach ■ far
 As night or day,
 Yet you, proud monarchs, must obey
 And mingle with forgotten ashes, when
 Death calls ye to the crowd of common men.

Devouring Famine, Plague, and War,

Each able to undo mankind,

Death's servile emissaries are;

Nor to these alone confined,

He hath at will

More quaint and subtle ways to kill;

A smile or kiss, as he will use the art,

Shall have the cunning skill to break ■ heart.

10

J. Shirley.

VIII.

DEATH THE LEVELLER.

xcii.

THE glories of our blood and state

Are shadows, not substantial things;

There is no armour against fate;

Death lays his icy hand on kings:

Sceptre and Crown

Must tumble down,

And in the dust be equal made

With the poor crooked scythe and spade.

Some man with swords may reap the field,

And plant fresh laurels where they kill:

But their strong nerves at last must yield;

They tame but one another still:

Early or late

They stoop to fate,

10

And must give up their murmuring breath
When they, pale captives, creep to death.

15

The garlands wither on your brow ;
Then boast no more your mighty deeds ;
Upon Death's purple altar now
See where the victor-victim bleeds :
Your heads must come
To the cold tomb ;
Only the actions of the just
Smell sweet, and blossom in their dust.

20

J. Shirley.

IX.

XCII.

WHEN THE ASSAULT WAS INTENDED TO THE
CITY.

CAPTAIN, or Colonel, or Knight in arms,
Whose chance on these defenceless doors may seize,
If deed of honour did thee ever please,
Guard them, and him within protect from harms.

He can requite thee ; for he knows the charms 5
That call fame on such gentle acts as these,
And he can spread thy name o'er lands and seas,
Whatever clime the sun's bright circle warms.

Lift not thy spear against the Muses' bower :
The great Emathian conqueror bid spare 10
The house of Pindarus, when temple and tower

Went to the ground : and the repeated air
Of sad Electra's poet had the power
To save the Athenian walls from ruin bare.

J. Milton.

ON HIS BLINDNESS.

WHEN I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent

To serve therewith my Maker, and present
 My true account, lest He returning chide,—
 Doth God exact day-labour, light denied ?
 I fondly ask :—But Patience, to prevent

That murmur, soon replies ; God doth not need
 Either man's work, or his own gifts : who best
 Bear his mild yoke, they serve him best : his state

Is kingly ; thousands at his bidding speed
 And post o'er land and ocean without rest :—
 They also serve who only stand and wait.

J. Milton.

CHARACTER OF A HAPPY LIFE.

How happy is he born and taught
 That serveth not another's will ;
 Whose armour is his honest thought
 And simple truth his utmost skill !

Whose passions not his masters are,
 Whose soul is still prepared for death,
 Not tied unto the world with care
 Of public fame, or private breath ;

Who envies none that chance doth raise
 Nor vice ; who never understood
 How deepest wounds are given by praise ;
 Nor rules of state, but rules of good :

10

Who hath his life from rumours freed,
 Whose conscience is his strong retreat ;
 Whose state can neither flatterers feed,
 Nor ruin make accusers great :

15

Who God doth late and early pray
 More of His grace than gifts to lend ;
 And entertains the harmless day
 With a well-chosen book or friend ;

20

—This man is freed from servile bands
 Of hope to rise, or fear to fall ;
 Lord of himself, though not of lands ;
 And having nothing, yet hath all.

Sir H. Wotton.

XII.

XCVI.

THE NOBLE NATURE.

IT is not growing like a tree
 In bulk, doth make Man better be ;
 Or standing long an oak, three hundred year,
 To fall a log at last, dry, bald, and sere :

5

A lily of a day

Is fairer far in May,

Although it fall and die that night—

It was the plant and flower of Light.

In small proportions we just beauty's see ;
 And in short measures life may perfect be.

10

B. Jonson.

XIII.

THE GIFTS OF GOD.

WHEN God at first made Man,
 Having a glass of blessings standing by ;
 Let us (said he) pour on him all we can :
 Let the world's riches, which disperséd lie,
 Contract into a span.

5

So strength first made ■ way ;
 Then beauty flow'd, then wisdom, honour, pleasure :
 When almost all was out, God made a stay,
 Perceiving that alone, of all his treasure,
 Rest in the bottom lay.

10

For if I should (said he)
 Bestow this jewel also on my creature,
 He would adore my gifts instead of me,
 And rest in Nature, not the God of Nature
 So both should losers be.

15

Yet let him keep the rest,
 But keep them with repining restlessness :
 Let him be rich and weary, that at least,
 If goodness lead him not, yet weariness
 May toss him to my breast.

20

G. Herbert.

XIV.

THE RETREAT.

XCVIII.

HAPPY those early days, when I
 Shined in my Angel-infancy !

Before I understood this place
 Appointed for my second race,
 Or taught my soul to fancy aught
 But a white, celestial thought ; 5
 When yet I had not walked above
 A mile or two from my first Love,
 And looking back, at that short space
 Could see a glimpse of His bright face ; 10
 When on some gilded cloud or flower
 My gazing soul would dwell an hour,
 And in those weaker glories spy
 Some shadows of eternity ;
 Before I taught my tongue to wound 15
 My conscience with a sinful sound,
 Or had the black art to dispense
 A several sin to every sense,
 But felt through all this fleshly dress
 Bright shoots of everlastingness. 20

O how I long to travel back,
 And tread again that ancient track !
 That I might once more reach that plain,
 Where first I left my glorious train ;
 From whence th' enlighten'd spirit sees 25
 That shady City of palm trees !
 But ah ! my soul with too much stay
 Is drunk, and staggers in the way :—
 Some men a forward motion love,
 But I by backward steps would move ; 30
 And when this dust falls to the urn,
 In that state I came, return.

H. Vaughan.

TO MR. LAWRENCE.

LAWRENCE, of virtuous father virtuous son,
 Now that the fields are dank and ways are mire,
 Where shall we sometimes meet, and by the fire
 Help waste a sullen day, what may be won

From the hard season gaining ? Time will run 5
 On smoother, till Favonius re-inspire
 The frozen earth, and clothe in fresh attire
 The lily and rose, that neither sow'd nor spun.

What neat repast shall feast us, light and choice,
 Of Attic taste, with wine, whence we may rise 10
 To hear the lute well touch'd, or artful voice

Warble immortal notes and Tuscan air ?
 He who of those delights can judge, and spare
 To interpose them oft, is not unwise.

J. Milton.

TO CYRIACK SKINNER.

CYRIACK, whose grandsire, on the royal bench
 Of British Themis, with no mean applause
 Pronounced, and in his volumes taught, our laws,
 Which others at their bar so often wrench,

To-day deep thoughts resolve with me to drench 5
 In mirth, that after no repenting draws ;
 Let Euclid rest, and Archimedes pause,
 And what the Swede intend, and what the French.

To measure life learn thou betimes, and know
Toward solid good what leads the nearest way ; 10
For other things mild Heaven a time ordains,

And disapproves that care, though wise in show,
That with superfluous burden loads the day,
And, when God sends a cheerful hour, refrains.

J. Milton.

XVII.

OL

A HYMN IN PRAISE OF NEPTUNE.

Of Neptune's empire let us sing,
At whose command the waves obey ;
To whom the rivers tribute pay,
Down the high mountains sliding ;
To whom the scaly nation yields
Homage for the crystal fields
Wherein they dwell ;
And every sea-god pays a gem
Yearly out of his watery cell,
To deck great Neptune's diadem.

10

The Tritons dancing in a ring,
Before his palace gates do make
The water with their echoes quake,
Like the great thunder sounding :
The sea-nymphs chaunt their accents shrill, 15
And the Syrens taught to kill
With their sweet voice,
Make every echoing rock reply,
Unto their gentle murmuring noise,
The praise of Neptune's empery.

20

T. Campion.

XVIII.

CII.

HYMN TO DIANA.

QUEEN and Huntress, chaste and fair,
 Now the sun is laid to sleep,
 Seated in thy silver chair
 State in wonted manner keep ;
 Hesperus entreats thy light,
 Goddess excellently bright.

5

Earth, let not thy envious shade
 Dare itself to interpose ;
 Cynthia's shining orb was made
 Heaven to clear when day did close :
 Bless us then with wishéd sight,
 Goddess excellently bright.

10

Lay thy bow of pearl apart
 And thy crystal-shining quiver ;
 Give unto the flying hart
 Space to breathe, how short soever :
 Thou that mak'st a day of night,
 Goddess excellently bright !

15

B. Jonson.

XIX.

CIII.

WISHES FOR THE SUPPOSED MISTRESS.

WHOE'ER she be,
 That not impossible She
 That shall command my heart and me ;

 Where'er she lie,
 Lock'd up from mortal eye
 In shady leaves of destiny :

5

Till that ripe birth
Of studied Fate stand forth,
And teach her fair steps tread our earth ;

Till that divine
Idea take a shrine
Of crystal flesh, through which to shine :

—Meet you her, my Wishes,
Bespeak her to my blisses,
And be ye call'd, my absent kisses.

I wish her beauty
That owes not all its duty
To gaudy tire, or glist'ring shoe-tie :

Something more than
Taffata or tissue can,
Or rampant feather, or rich fan.

A face that's best
By its own beauty drest,
And can alone command the rest :

A face made up
Out of no other shop
Than what Nature's white hand sets ope.

Sydnæan showers
Of sweet discourse, whose powers
Can crown old Winter's head with flowers.

Whate'er delight
Can make day's forehead bright
Or give down to the wings of night.

Soft silken hours,
Open suns, shady bowers ;
'bove all, nothing within that lowers.

10

15

20

25

30

35

Days, that need borrow
 No part of their good morrow
 From a fore-spent night of sorrow :

Days, that in spite 40
 Of darkness, by the light
 Of a clear mind are day all night.

Life, that dares send
 A challenge to his end,
 And when it comes, say, 'Welcome, friend.' 45

I wish her store
 Of worth may leave her poor
 Of wishes ; and I wish——no more.

—Now, if Time knows
 That Her, whose radiant brows 50
 Weave them a garland of my vows ;

Her that dares be
 What these lines wish to see :
 I seek no further, it is She.

'Tis She, and here 55
 Lo ! I unclothe and clear
 My wishes' cloudy character.

Such worth as this is
 Shall fix my flying wishes,
 And determine them to kisses. 60

Let her full glory,
 My fancies, fly before ye ;
 Be ye my fictions :—but her story.

R. Crashaw.

XX.

CIV.

THE GREAT ADVENTURER.

OVER the mountains
And over the waves,
Under the fountains
And under the graves ;
Under floods that are deepest,
Which Neptune obey ;
Over rocks that are steepest
Love will find out the way.

5

When there is no place
For the glow-worm to lie ;
Where there is no space
For receipt of a fly ;
Where the midge dares not venture
Lest herself fast she lay ;
If love come, he will enter
And soon find out his way.

10

15

You may esteem him
A child for his might ;
Or you may deem him
A coward from his flight ;
But if she whom love doth honour
Be conceal'd from the day,
Set a thousand guards upon her,
Love will find out the way.

20

Some think to lose him
By having him confined ;
And some do suppose him,
Poor thing, to be blind ;

25

THE GREAT ADVENTURER. 35

But if ne'er so close ye wall him,
Do the best that you may,
Blind love, if so ye call him,
Will find out his way. 30

You may train the eagle
To stoop to your fist ;
Or you may inveigle
The phoenix of the east ;
The lioness, ye may move her
To give o'er her prey ;
But you'll ne'er stop a lover :
He will find out his way. 40

Anon.

XXI.

CV.

THE PICTURE OF LITTLE T.C. IN A PROSPECT OF FLOWERS.

SEE with what simplicity
This nymph begins her golden days !
In the green grass she loves to lie,
And there with her fair aspect tames
The wilder flowers, and gives them names ;
But only with the roses plays,
And then does tell

What colours best become them, and what smell.

Who can foretell for what high cause
This darling of the Gods was born ? 10
Yet this is she whose chaster laws
The wanton Love shall one day fear,
And, under her command severe,
See his bow broke, and ensigns torn.

Appease this virtuous enemy of man!

O then let me in time compound
 And parley with those conquering eyes,
 Ere they have tried their force to wound ;
 Ere with their glancing wheels they drive
 In triumph over hearts that strive,
 And them that yield but more despise :

Let me be laid,

Where I may see the glories from some shade.

Mean time, whilst every verdant thing
 Itself does at thy beauty charm,
 Reform the errors of the Spring ;
 Make that the tulips may have share
 Of sweetness, seeing they are fair,
 And roses of their thorns disarm ;

25

But most procure

That violets may a longer age endure.

But O young beauty of the woods,
 Whom Nature courts with fruits and flowers,
 Gather the flowers, but spare the buds ;
 Lest FLORA, angry at thy crime
 To kill her infants in their prime,
 Should quickly make th' example yours ;

35

And ere we see—

Nip in the blossom—all our hopes and thee.

40

A. Marvell.

CHILD AND MAIDEN.

AH, Chloris ! could I now but sit
 As unconcern'd as when
 Your infant beauty could beget
 No happiness or pain !

When I the dawn used to admire,
And praised the coming day,
I little thought the rising fire
Would take my rest away.

Your charms in harmless childhood lay
Like metals in a mine ;
Age from no face takes more away
Than youth conceal'd in thine.
But as your charms insensibly
To their perfection prest,
So love as unperceived did fly,
And center'd in my breast.

My passion with your beauty grew,
While Cupid at my heart,
Still as his mother favour'd you,
Threw a new flaming dart :
Each gloried in their wanton part :
To make a lover, he
Employ'd the utmost of his art—
To make a beauty, she.

Sir C. Sedley.

CONSTANCY.

I CANNOT change, as others do,
Though you unjustly scorn,
Since that poor swain that sighs for you,
For you alone was born ;
No, Phyllis, no, your heart to move
A surer way I'll try,—
And to revenge my slighted love,
Will still live on, and die.

When, kill'd with grief, Amintas lies,
 And you to mind shall call
 The sighs that now unpitied rise,
 The tears that vainly fall,
 That welcome hour that ends his smart
 Will then begin your pain,
 For such a faithful tender heart
 Can never break in vain.

J. Wilmot, Earl of Rochester.

10

15

XXIV.

CIVIL

COUNSEL TO GIRLS.

GATHER ye rose-buds while ye may,
 Old Time is still a-flying :
 And this same flower that smiles to-day
 Tomorrow will be dying.

The glorious Lamp of Heaven, the Sun,
 The higher he's a getting
 The sooner will his race be run,
 And nearer he's to setting.

That age is best which is the first,
 When youth and blood are warmer ;
 But being spent, the worse, and worst
 Times, still succeed the former.

Then be not coy, but use your time ;
 And while you may, go marry :
 For having lost but once your prime,
 You may for every tarry.

R. Herrick.

10

15

TO LUCASTA, ON GOING TO THE WARS.

TELL me not, Sweet, I am unkind
 That from the nunnery
 Of thy chaste breast and quiet mind,
 To war and arms I fly.

True, a new mistress now I chase,
 The first foe in the field ;
 And with a stronger faith embrace
 A sword, a horse, a shield.

Yet this inconstancy is such
 As you too shall adore ;
 I could not love thee, Dear, so much,
 Loved I not Honour more.

Colonel Lovelace.

ELIZABETH OF BOHEMIA.

You meaner beauties of the night,
 That poorly satisfy our eyes
 More by your number than your light,
 You common people of the skies,
 What are you, when the Moon shall rise ?

You curious chanters of the wood
 That warble forth dame Nature's lays,
 Thinking your passions understood
 By your weak accents ; what's your praise
 When Philomel her voice doth raise ?

You violets that first appear,
 By your pure purple mantles known
 Like the proud virgins of the year
 As if the spring were all your own,—
 What are you, when the Rose is blown ?

15

So when my Mistress shall be seen
 In form and beauty of her mind,
 By virtue first, then choice, a Queen,
 Tell me, if she were not design'd
 Th' eclipse and glory of her kind ?

20

Sir H. Wotton.

XXVII.

CXI.

TO THE LADY MARGARET LEY.

DAUGHTER to that good Earl, once President
 Of England's Council and her Treasury,
 Who lived in both, unstain'd with gold or fee,
 And left them both, more in himself content,

Till the sad breaking of that parliament
 Broke him, as that dishonest victory
 At Chaeronea, fatal to liberty,
 Kill'd with report that old man eloquent ;—

D

Though later born than to have known the days
 Wherein your father flourish'd, yet by you,
 Madam, methinks I see him living yet ;

10

So well your words his noble virtues praise,
 That all both judge you to relate them true,
 And to possess them, honour'd Margaret.

J. Milton.

XXVIII.

THE TRUE BEAUTY.

HE that loves a rosy cheek
 Or a coral lip admires,
 Or from star-like eyes doth seek
 Fuel to maintain his fires ;
 As old Time makes these decay,
 So his flames must waste away.

5

But a smooth and steadfast mind,
 Gentle thoughts, and calm desires,
 Hearts with equal love combined,
 Kindle never-dying fires :—
 Where these are not, I despise
 Lovely cheeks or lips or eyes.

10

T. Carew.

XXIX.

TO DIANEME.

CXIII.

SWEET, be not proud of those two eyes
 Which starlike sparkle in their skies ;
 Nor be you proud, that you can see
 All hearts your captives ; yours yet free :
 Be you not proud of that rich hair
 Which wantons with the lovesick air ;
 Whenas that ruby which you wear,
 Sunk from the tip of your soft ear,
 Will last to be a precious stone
 When all your world of beauty's gone.

5

10

R. Herrick.

XXX.

Love in thy youth, fair Maid, be wise ;
 Old Time will make thee colder,
 And though each morning new arise
 Yet we each day grow older.

Thou as Heaven art fair and young, 5
 Thine eyes like twin stars shining ;
 But ere another day be sprung
 All these will be declining.

Then winter comes with all his fears,
 And all thy sweets shall borrow ; 10
 Too late then wilt thou shower thy tears,---
 And I too late shall sorrow !

Anon.

XXXI.

TO A ROSE.

CXV.

Go, lovely Rose :
 Tell her, that wastes her time and me,
 That now she knows,
 When I resemble her to thee,
 How sweet and fair she seems to be. 5

Tell her that's young
 And shuns to have her graces spied,
 That hadst thou sprung
 In deserts, where no men abide,
 Thou must have uncommended died. 10

Small is the worth
 Of beauty from the light retired :
 Bid her come forth,
 Suffer herself to be desired,
 And not blush so to be admired. 15

CXIV.

Then die ! that she
 The common fate of all things rare
 May read in thee :
 How small a part of time they share
 That are so wondrous sweet and fair !

20

E. Waller.

XXXII.

CXVI.

TO CELIA.

DRINK to me only with thine eyes,
 And I will pledge with mine ;
 Or leave a kiss but in the cup
 And I'll not look for wine.
 The thirst that from the soul doth rise
 Doth ask a drink divine :
 But might I of Jove's nectar sup,
 I would not change for thine.

I sent thee late a rosy wreath,
 Not so much honouring thee
 As giving it a hope that there
 It could not wither'd be ;
 But thou thereon didst only breathe
 And sent'st it back to me ;
 Since when it grows, and smells, I swear,
 Not of itself but thee !

10

15

B. Jonson.

XXXIII.

CXVII.

CHERRY-RIPE.

THERE is a garden in her face
 Where roses and white lilies blow ;
 A heavenly paradise is that place,
 Wherein all pleasant fruits do grow .

There cherries grow that none may buy,
Till Cherry-Ripe themselves do cry.

Those cherries fairly do enclose
Of orient pearl a double row,
Which when her lovely laughter shows,
They look like rose-buds fill'd with snow : 10
Yet them no peer nor prince may buy,
Till Cherry-Ripe themselves do cry.

Her eyes like angels watch them still ;
Her brows like bended bows do stand,
Threat'ning with piercing frowns to kill 15
All that approach with eye or hand
These sacred cherries to come nigh,
—Till Cherry-Ripe themselves do cry !

Anon.

XXXIV.

CXVIII.

CORINNA'S MAYING.

GET up, get up for shame ! The blooming morn
Upon her wings presents the god unshorn.

See how Aurora throws her fair
Fresh-quilted colours through the air :
Get up, sweet Slug-a-bed, and see 5
The dew bespangling herb and tree.

Each flower has wept, and bow'd tow'rds the east,
Above an hour since ; yet you not drest,

Nay ! not so much as out of bed ?

When all the birds have matins said, 10
And sung their thankful hymns : 'tis sin,
Nay, profanation, to keep in,—

Whenas a thousand virgins on this day,
Spring, sooner than the lark, to fetch-in May.

Rise ; and put on your foliage, and be seen 15
 To come forth, like the Spring-time, fresh and green,
 And sweet as Flora. Take no care
 For jewels for your gown, or hair :
 Fear not ; the leaves will strew
 Gems in abundance upon you : 20
 Besides, the childhood of the day has kept,
 Against you come, some orient pearls unwept :
 Come, and receive them while the light
 Hangs on the dew-locks of the night :
 And Titan on the eastern hill 25
 Retires himself, or else stands still
 Till you come forth. Wash, dress, be brief in praying
 Few beads are best, when once we go a Maying.

Come, my Corinna, come ; and coming, mark
 How each field turns a street ; each street a park 30
 Made green, and trimm'd with trees : see how
 Devotion gives each house a bough
 Or branch : Each porch, each door, ere this,
 An ark, a tabernacle is,
 Made up of white-thorn neatly interwove ; 35
 As if here were those cooler shades of love.
 Can such delights be in the street,
 And open fields, and we not see't ?
 Come, we'll abroad : and let's obey
 The proclamation made for May : 40
 And sin no more, as we have done, by staying ;
 But, my Corinna, come, let's go a Maying.

There's not a budding boy, or girl, this day,
 But is got up, and gone to bring in May. 45
 A deal of youth, ere this, is come
 Back, and with white-thorn laden home.
 Some have despatch'd their cakes and cream,
 Before that we have left to dream :

And some have wept, and woo'd, and plighted troth,
 And chose their priest, ere we can cast off sloth : 50
 Many a green-gown has been given ;
 Many a kiss, both odd and even :
 Many a glance too has been sent
 From out the eye, Love's firmament :
 Many a jest told of the keys betraying
 This night, and locks pick'd :— Yet we're not a Maying.

—Come, let us go, while we are in our prime ;
 And take the harmless folly of the time !

We shall grow old apace, and die
 Before we know our liberty.

60

Our life is short and our days run
 As fast away as does the sun :—

And as a vapour, or a drop of rain
 Once lost, can ne'er be found again :

So when or you or I are made

65

A fable, song, or fleeting shade ;
 All love, all liking, all delight

Lies drown'd with us in endless night.

Then while time serves, and we are but decaying,
 Come, my Corinna ! come, let's go a Maying.

70

R. Herrick.

XXXV.

CXIX.

THE POETRY OF DRESS.

1.

A SWEET disorder in the dress
 Kindles in clothes a wantonness :—
 A lawn about the shoulders thrown
 Into a fine distraction,—
 An erring lace, which here and there
 Enthrals the crimson stomacher,—

5

A cuff neglectful, and thereby
 Ribbands to flow confusedly,—
 A winning wave, deserving note,
 In the tempestuous petticoat,—
 A careless shoe-string, in whose tie
 I see a wild civility,—
 Do more bewitch me, than when art
 Is too precise in every part. 10

R. Herrick.

XXXVI.

cxx.

2.

WHENAS in silks my Julia goes
 Then, then (methinks) how sweetly flows
 That liquefaction of her clothes.

Next, when I cast mine eyes and see
 That brave vibration each way free ; 5
 O how that glittering taketh me !

R. Herrick.

XXXVII.

cxxi.

3.

My Love in her attire doth shew her wit,
 It doth so well become her :
 For every season she hath dressings fit,
 For Winter, Spring, and Summer. 6
 No beauty she doth miss
 When all her robes are on :
 But Beauty's self she is
 When all her robes are gone.

Anon.

XXXVIII.

CXXII.

ON A GIRDLE.

THAT which her slender waist confined
 Shall now my joyful temples bind :
 No monarch but would give his crown
 His arms might do what this has done.

It was my Heaven's extremest sphere,
 The pale which held that lovely deer :
 My joy, my grief, my hope, my love
 Did all within this circle move.

A narrow compass ! and yet there
 Dwelt all that's good, and all that's fair :
 Give me but what this ribband bound,
 Take all the rest the Sun goes round.

E. Waller.

XXXIX.

CXXIII.

A MYSTICAL ECSTASY.

E'en like two little bank-dividing brooks,
 That wash the pebbles with their wanton streams,
 And having ranged and search'd a thousand nooks,
 Meet both at length in silver-breasted Thames,
 Where in a greater current they conjoin :
 So I my Best-Belovéd's am : so He is mine.

E'en so we met ; and after long pursuit,
 E'en so we join'd ; we both became entire ;
 No need for either to renew a suit,
 For I was flax and he was flames of fire :
 Our firm-united souls did more than twine ;
 So I my Best-Belovéd's am ; so he is mine.

If all those glittering Monarchs that command
 The servile quarters of this earthly ball,
 Should tender, in exchange, their shares of land, 15
 I would not change my fortunes for them all :
 Their wealth is but a counter to my coin :
 The world's but theirs ; but my Belovéd's mine.

F. Quarles.

XL.

CXXIV.

TO ANTHEA WHO MAY COMMAND HIM
 ANY THING.

BID me to live, and I will live
 Thy Protestant to be :
 Or bid me love, and I will give
 A loving heart to thee.

A heart as soft, a heart as kind,
 A heart as sound and free
 As in the whole world thou canst find,
 That heart I'll give to thee.

Bid that heart stay, and it will stay,
 To honour thy decree : 10
 Or bid it languish quite away,
 And 't shall do so for thee.

Bid me to weep, and I will weep
 While I have eyes to see :
 And having none, yet I will keep
 A heart to weep for thee. 15

Bid me despair, and I'll despair,
 Under that cypress tree :
 Or bid me die, and I will dare
 E'en Death, to die for thee. 20

Thou art my life, my love, my heart
 The very eyes of me,
 And hast command of every part,
 To live and die for thee.

R. Herrick.

XLI.

CXXV

LOVE not me for comely grace,
 For my pleasing eye or face,
 Nor for any outward part,
 No, nor for my constant heart,—
 For those may fail, or turn to ill,
 So thou and I shall sever :
 Keep therefore a true woman's eye,
 And love me still, but know not why—
 So hast thou the same reason still
 To doat upon me ever !

Anon.

XLII.

CXXVI.

Not, Celia, that I juster am
 Or better than the rest ;
 For I would change each hour, like them,
 Were not my heart at rest.

But I am tied to very thee
 By every thought I have ;
 Thy face I only care to see,
 Thy heart I only crave.

All that in woman is adored
 In thy dear self I find—
 For the whole sex can but afford
 The handsome and the kind

10

Why then should I seek further store,
 And still make love anew?
 When change itself can give no more,
 'Tis easy to be true.

Sir C. Sedley.

TO ALTHEA FROM PRISON.

WHEN Love with unconfined wings
 Hovers within my gates,
 And my divine Althea brings
 To whisper at the grates ;
 When I lie tangled in her hair
 And fetter'd to her eye,
 The Gods that wanton in the air
 Know no such liberty.

When flowing cups run swiftly round
 With no allaying Thames,
 Our careless heads with roses crown'd,
 Our hearts with loyal flames ;
 When thirsty grief in wine we steep,
 When healths and draughts go free—
 Fishes that tipple in the deep
 Know no such liberty.

When like committed linnets, I
 With shriller throat shall sing
 The sweetness, mercy, majesty
 And glories of my King ;
 When I shall voice aloud how good
 He is, how great should be,
 Enlarged winds, that curl the flood,
 Know no such liberty.

Stone walls do not a prison make,
Nor iron bars a cage ;
Minds innocent and quiet take
That for an hermitage :
If I have freedom in my love
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.

25

30

Colonel Lovelace.

XLIV.

CXXVIII.

TO LUCASTA, ON GOING BEYOND THE SEAS.

If to be absent were to be
Away from thee ;
Or that when I am gone
You or I were alone ;
Then, my Lucasta, might I crave
Pity from blustering wind, or swallowing wave.

5

But I'll not sigh one blast or gale
To swell my sail,
Or pay a tear to 'suage
The foaming blue-god's rage ;
For whether he will let me pass
Or no, I'm still as happy as I was.

10

Though seas and land betwixt us both,
Our faith and troth,
Like separated souls,
All time and space controls :
Above the highest sphere we meet
Unseen, unknown, and greet as Angels greet.

15

So then we do anticipate
 Our after-fate, 20
 And are alive i' the skies,
 If thus our lips and eyes
 Can speak like spirits unconfined
 In Heaven, their earthy bodies left behind.

Colonel Lovelace.

XLV.

CXXXIX.

ENCOURAGEMENTS TO A LOVER.

WHY so pale and wan, fond lover ?

Prythee, why so pale ?

Will, if looking well can't move her,

Looking ill prevail ?

Prythee, why so pale ? 5

Why so dull and mute, young sinner ?

Prythee, why so mute ?

Will, when speaking well can't win her,

Saying nothing do't ?

Prythee, why so mute ? 10

Quit, quit, for shame ! this will not move,

This cannot take her ;

If of herself she will not love,

Nothing can make her :

The D—l take her ! 15

Sir J. Suckling.

XLVI.

CXXX.

A SUPPLICATION.

AWAKE, awake, my Lyre !

And tell thy silent master's humble tale

In sounds that may prevail ;

Sounds that gentle thoughts inspire :

Though so exalted she
And I so lowly be
Tell her, such different notes make all thy harmony.

5

Hark ! how the strings awake :
And, though the moving hand approach not near,
Themselves with awful fear
A kind of numerous trembling make.
Now all thy forces try ;
Now all thy charms apply ;
Revenge upon her ear the conquests of her eye.

10

Weak Lyre ! thy virtue sure
Is useless here, since thou art only found
To cure, but not to wound,
And she to wound, but not to cure.
Too weak too wilt thou prove
My passion to remove ;
Physic to other ills, thou'rt nourishment to Love.

15

20

Sleep, sleep again, my Lyre !
For thou canst never tell my humble tale
In sounds that will prevail,
Nor gentle thoughts in her inspire ;
All thy vain mirth lay by,
Bid thy strings silent lie,
Sleep, sleep again, my Lyre, and let thy master die.

25

A. Cowley.

THE MANLY HEART.

SHALL I, wasting in despair,
Die because a woman's fair ?
Or my cheeks make pale with care
'Cause another's rosy are ?

Be she fairer than the day
Or the flowery meads in May--
If she be not so to me
What care I how fair she be ?

Shall my silly heart be pined
'Cause I see a woman kind ;
Or a well disposéd nature
Joinéd with ■ lovely feature ?
Be she meeker, kinder, than
Turtle-dove or pelican,
If she be not so to me
What care I how kind she be ?

Shall a woman's virtues move
Me to perish for her love ?
Or her well-deservings known
Make me quite forget mine own ?
Be she with that goodness blest
Which may gain her name of Best ;
If she seem not such to me,
What care I how good she be ?

'Cause her fortune seems too high,
Shall I play the fool and die ?
She that bears a noble mind
If not outward helps she find,
Thinks what with them he would do
Who without them dares her woo ;
And unless that mind I see,
What care I though great she be ?

Great or good, or kind or fair,
I will ne'er the more despair ;
If she love me, this believe,
I will die ere she shall grieve ;

If she slight me when I woo,
 I can scorn and let her go ;
 For if she be not for me,
 What care I for whom she be ?

40

G. Wither.

XLVIII.

CXXXII.

MELANCHOLY.

HENCE, all you vain delights,
 As short as are the nights
 Wherein you spend your folly :
 There's nought in this life sweet
 If man were wise to see't,
 But only melancholy,
 O sweetest Melancholy !

Welcome, folded arms, and fix'd eyes,
 A sigh that piercing mortifies,
 A look that's fasten'd to the ground,
 A tongue chain'd up without a sound !

Fountain heads and pathless groves,
 Places which pale passion loves !
 Moonlight walks, when all the fowls
 Are warmly housed save bats and owls !

A midnight bell, a parting groan !

These are the sounds we feed upon ;

Then stretch our bones in a still gloomy valley ;

Nothing's so dainty sweet as lovely melancholy.

10

15

J. Fletcher.

THE FORSAKEN BRIDE.

O waly waly up the bank,
 And waly waly down the brae,
 And waly waly yon burn-side
 Where I and my Love wont to gae !
 I leant my back unto an aik,
 I thought it was a trusty tree ;
 But first it bow'd, and syne it brak,
 Sae my true Love did lichtly me.

O waly waly, but love be bonny
 A little time while it is new ;
 But when 'tis auld, it waxeth cauld
 And fades awa' like morning dew.
 O wherefore should I busk my head ?
 Or wherefore should I kame my hair ?
 For my true Love has me forsook,
 And says he'll never loe me mair.

Now Arthur-seat sall be my bed ;
 The sheets shall ne'er be prest by me :
 St. Anton's well sall be my drink,
 Since my true Love has forsaken me.
 Marti'mas wind, when wilt thou blaw
 And shake the green leaves aff the tree ?
 O gentle Death, when wilt thou come ?
 For of my life I am wearie.

'Tis not the frost, that freezes fell,
 Nor blawing snaw's inclemencie ;
 'Tis not sic cauld that makes me cry,
 But my Love's heart grown cauld to me.
 When we came in by Glasgow town
 We were a comely sight to see ;

5

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15

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My Love was clad in black velvét,
And I myself in cramasie.

But had I wist, before I kist,
That love had been sae ill to win ;
I had lockt my heart in a case of gowd
And pinn'd it with a siller pin. 35
And, O ! if my young babe were born,
And set upon the nurse's knee,
And I myself were dead and gane,
And the green grass growing over me ! 40

Anon.

L

CXXXIV.

UPON my lap my sovereign sits
And sucks upon my breast ;
Meantime his love maintains my life
And gives my sense her rest.

Sing lullaby, my little boy,
Sing lullaby, mine only joy !

When thou hast taken thy repast,
Repose, my babe, on me ;
So may thy mother and thy nurse
Thy cradle also be. 10

Sing lullaby, my little boy,
Sing lullaby, mine only joy !

I grieve that duty doth not work
All that my wishing would,
Because I would not be to thee
But in the best I should. 15

Sing lullaby, my little boy,
Sing lullaby, mine only joy !

Yet as I am, and as I may,
I must and will be thine,
Though all too little for thy self
Vouchsafing to be mine.

Sing lullaby, my little boy,
Sing lullaby, mine only joy !

Anon.

FAIR HELEN.

I wish I were where Helen lies ;
Night and day on me she cries ;
O that I were where Helen lies
On fair Kirconnell lea !

Curst be the heart that thought the thought, 5
And curst the hand that fired the shot,
When in my arms burd Helen dropt,
And died to succour me !

O think na but my heart was sair
When my Love dropt down and spak nae mair ? 10
I laid her down wi' meikle care
On fair Kirconnell lea.

As I went down the water side,
None but my foe to be my guide,
None but my foe to be my guide, 15
On fair Kirconnell lea ;

I lighted down my sword to draw,
I hackéd him in pieces sma',
I hackéd him in pieces sma',
For her sake that died for me. 20

O Helen fair, beyond compare !
 I'll make a garland of thy hair
 Shall bind my heart for evermair
 Until the day I die.

O that I were where Helen lies !
 Night and day on me she cries ;
 Out of my bed she bids me rise,
 Says, ' Haste and come to me ! '

O Helen fair ! O Helen chaste !
 If I were with thee, I were blest,
 Where thou lies low and takes thy rest
 On fair Kirconnell lea.

I wish my grave were growing green,
 A winding-sheet drawn ower my een,
 And I in Helen's arms lying,
 On fair Kirconnell lea.

I wish I were where Helen lies :
 Night and day on me she cries ;
 And I am weary of the skies,
 Since my Love died for me.

Anon.

25

30

35

40

THE TWA CORBIES.

As I was walking all alone
 I heard twa corbies making a mane ;
 The tane unto the t'other say,
 ' Where sall we gang and dine to-day ? '

'—In behint yon auld fail dyke,
I wot there lies a new-slain Knight;
And naebody kens that he lies there,
But his hawk, his hound, and lady fair.

'His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame,
His lady's ta'en another mate,
So we may mak our dinner sweet.

'Ye'll sit on his white hause-bane,
And I'll pick out his bonny blue een;
Wi' ae lock o' his gowden hair
We'll theek our nest when it grows bare.

'Mony a one for him makes mane,
But nane soll ken where he is gane;
O'er his white banes, when they are bare,
The wind soll blaw for evermair.'

20

Anon.

ON THE DEATH OF MR. WILLIAM HERVEY.

It was a dismal and a fearful night,—
Scarce could the Morn drive on th' unwilling light,
When sleep, death's image, left my troubled breast,

By something liker death possest.

My eyes with tears did uncommanded flow,
And on my soul hung the dull weight
Of some intolerable fate.

What bell was that? Ah me! Too much I know!

5

My sweet companion, and my gentle peer,
Why hast thou left me thus unkindly here,
Thy end for ever, and my life, to moan ?

10

O thou hast left me all alone !
Thy soul and body, when death's agony
Besieged around thy noble heart,
Did not with more reluctance part
Than I, my dearest friend, do part from thee.

15

Ye fields of Cambridge, our dear Cambridge, say,
Have ye not seen us walking every day ?
Was there a tree about which did not know
The love betwixt us two ?

20

Henceforth, ye gentle trees, for ever fade,
Or your sad branches thicker join,
And into darksome shades combine,
Dark as the grave wherein my friend is laid.

Large was his soul ; as large a soul as e'er
Submitted to inform a body here ;
High as the place 'twas shortly in Heaven to have,

25

But low and humble as his grave ;
So high that all the virtues there did come
As to the chiefest seat
Conspicuous, and great ;

30

So low that for me too it made a room.

Knowledge he only sought, and so soon caught,
As if for him knowledge had rather sought ;
Nor did more learning ever crowded lie

35

In such a short mortality.
Whene'er the skilful youth discoursed or writ,

Still did the notions throng
About his eloquent tongue ;
Nor could his ink flow faster than his wit.

40

His mirth was the pure spirits of various wit,
Yet never did his God or friends forget.
And when deep talk and wisdom came in view,
Retired, and gave to them their due.

For the rich help of books he always took, 45
Though his own searching mind before
Was so with notions written o'er,
As if wise Nature had made that her book.

With as much zeal, devotion, piety,
He always lived, as other saints do die. 50
Still with his soul severe account he kept,
Weeping all debts out ere he slept.
Then down in peace and innocence he lay,
Like the sun's laborious light,
Which still in water sets at night, 55
Unsullied with his journey of the day.

A. Cowley.

FRIENDS IN PARADISE.

THEY are all gone into the world of light !
And I alone sit lingering here ;
Their very memory is fair and bright,
And my sad thoughts doth clear :—

It glows and glitters in my cloudy breast, 5
Like stars upon some gloomy grove,
Or those faint beams in which this hill is drest,
After the sun's remove.

I see them walking in an air of glory,
Whose light doth trample on my days : 10
My days, which are at best but dull and hoary,
Mere glimmering and decays.

O holy Hope ! and high Humility,
High as the heavens above !
These are your walks, and you have shew'd them me,
To kindle my cold love. 16

Dear, beauteous Death ! the jewel of the just,
Shining no where, but in the dark ;
What mysteries do lie beyond thy dust,
Could man outlook that mark ! 20

He that hath found some fledged bird's nest, may know
At first sight, if the bird be flown ;
But what fair well or grove he sings in now,
That is to him unknown.

And yet, as Angels in some brighter dreams 25
Call to the soul, when man doth sleep ;
So some strange thoughts transcend our wonted themes,
And into glory peep.

H. Vaughan.

LV.

CXXXIX.

TO BLOSSOMS.

FAIR pledges of a fruitful tree,
Why do ye fall so fast ?
Your date is not so past,
But you may stay yet here awhile
To blush and gently smile, 5
And go at last.

What, were ye born to be
An hour or half's delight,
And so to bid good-night ?
'Twas pity Nature brought ye forth 10

Merely to show your worth,
And lose you quite.

But you are lovely leaves, where we
May read how soon things have
Their end, though ne'er so brave:
And after they have shown their pride 15
Like you, awhile, they glide
Into the grave.

R. Herrick.

TO DAFFODILS.

FAIR Daffodils, we weep to see
You haste away so soon:
As yet the early-rising Sun
Has not attain'd his noon.
Stay, stay, 5
Until the hasting day
Has run
But to the even-song;
And, having pray'd together, we
Will go with you along. 10

We have short time to stay, as you,
We have as short a Spring;
As quick a growth to meet decay
As you, or anything.
We die, 15
As your hours do, and dry
Away
Like to the Summer's rain;
Or as the pearls of morning's dew
Ne'er to be found again. 20

R. Herrick.

THE GIRL DESCRIBES HER FAWN.

WITH sweetest milk and sugar first
 I it at my own fingers nursed ;
 And as it grew, so every day
 It wax'd more white and sweet than they—
 It had so sweet a breath ! and oft 5
 I blush'd to see its foot more soft
 And white,—shall I say,—than my hand ?
 Nay, any lady's of the land !

It is a wondrous thing how fleet
 'Twas on those little silver feet : 10
 With what a pretty skipping grace
 It oft would challenge me the race :—
 And when 't had left me far away
 'Twould stay, and run again, and stay :
 For it was nimbler much than hinds, 15
 And trod as if on the four winds.

I have a garden of my own,
 But so with roses overgrown
 And lilies, that you would it guess
 To be a little wilderness : 20
 And all the spring-time of the year
 It only lovéd to be there.
 Among the beds of lilies I
 Have sought it oft, where it should lie ;
 Yet could not, till itself would rise, 25
 Find it, although before mine eyes :—
 For in the flaxen lilies' shade
 It like a bank of lilies laid.

Upon the roses it would feed,
 Until its lips e'en seem'd to bleed : 30

And then to me 'twould boldly trip,
 And print those roses on my lip.
 But all its chief delight was still
 On roses thus itself to fill,
 And its pure virgin limbs to fold 35
 In whitest sheets of lilies cold :—
 Had it lived long, it would have been
 Lilies without—roses within.

A. Marvell.

LVIII.

CXLII.

THOUGHTS IN A GARDEN.

How vainly men themselves amaze
 To win the palm, the oak, or bays,
 And their unceasant labour see
 Crown'd from some single herb or tree,
 Whose short and narrow-vergéd shade 5
 Does prudently their toils upbraid ;
 While all the flowers and trees do close
 To weave the garlands of Repose.

Fair Quiet, have I found thee here,
 And Innocence thy sister dear ? 10
 Mistaken long, I sought you then
 In busy companies of men :
 Your sacred plants, if here below,
 Only among the plants will grow :
 Society is all but rude 15
 To this delicious solitude.

No white nor red was ever seen
 So amorous as this lovely green.

Fond lovers, cruel as their flame,
 Cut in these trees their mistress' name :
 Little, alas, they know or heed
 How far these beauties hers exceed !
 Fair trees ! wheres'e'er your barks I wound,
 No name shall but your own be found.

20

When we have run our passions' heat
 Love hither makes his best retreat :
 The gods, who mortal beauty chase,
 Still in a tree did end their race :
 Apollo hunted Daphne so
 Only that she might laurel grow :
 And Pan did after Syrinx speed
 Not as ■ nymph, but for a reed.

25

30

What wondrous life is this I lead !
 Ripe apples drop about my head ;
 The luscious clusters of the vine
 Upon my mouth do crush their wine ;
 The nectarine and curious peach
 Into my hands themselves do reach ;
 Stumbling on melons, as I pass,
 Ensnared with flowers, I fall on grass.

35

40

Meanwhile the mind from pleasure less
 Withdraws into its happiness ;
 The mind, that ocean where each kind
 Does straight its own resemblance find ;
 Yet it creates, transcending these,
 Far other worlds, and other seas ;
 Annihilating all that's made
 To ■ green thought in a green shade.

45

Here at the fountain's sliding foot
 Or at some fruit-tree's mossy root,

50

Casting the body's vest aside
 My soul into the boughs does glide ;
 There, like a bird, it sits and sings,
 Then whets and claps its silver wings,
 And, till prepared for longer flight, 55
 Waves in its plumes the various light.

Such was that happy Garden-state
 While man there walk'd without a mate :
 After a place so pure and sweet,
 What other help could yet be meet ! 60
 But 'twas beyond a mortal's share
 To wander solitary there :
 Two paradieses 'twere in one,
 To live in Paradise alone.

How well the skilful gardener drew 65
 Of flowers and herbs this dial new !
 Where, from above, the milder sun
 Does through a fragrant zodiac run :
 And, as it works, th' industrious bee
 Computes its time as well as we. 70
 How could such sweet and wholesome hours
 Be reckon'd, but with herbs and flowers !

A. Marvell.

FORTUNATI NIMIUM.

JACK and Joan, they think no ill,
 But loving live, and merry still ;
 Do their week-day's work, and pray
 Devoutly on the holy-day :

Skip and trip it on the green,
And help to choose the Summer Queen ;
Lash out at a country feast
Their silver penny with the best.

Well can they judge of nappy ale,
And tell at large a winter tale ;
Climb up to the apple loft,
And turn the crabs till they be soft.
Tib is all the father's joy,
And little Tom the mother's boy :—
All their pleasure is, Content,
And care, to pay their yearly rent.

Joan can call by name her cows
And deck her windows with green boughs ;
She can wreaths and tutties make,
And trim with plums a bridal cake.
Jack knows what brings gain or loss,
And his long flail can stoutly toss :
Makes the hedge which others break,
And ever thinks what he doth speak.

—Now, you courtly dames and knights,
That study only strange delights,
Though you scorn the homespun gray,
And revel in your rich array ;
Though your tongues disseminate deep
And can your heads from danger keep ;
Yet, for all your pomp and train,
Securer lives the silly swain !

T. Campion.

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LX.

L'ALLEGRO.

CXLIV.

HENCE, loathed Melancholy,
 Of Cerberus and blackest Midnight born
 In Stygian cave forlorn
 'Mongst horrid shapes, and shrieks, and sights
 unholy !

Find out some uncouth cell, 5
 Where brooding Darkness spreads his jealous
 wings,
 And the night-raven sings ;
 There, under ebon shades and low-browed rocks,
 As ragged as thy locks,
 In dark Cimmerian desert ever dwell. 10

But come, thou Goddess fair and free,
 In heaven yclept Euphrosyne,
 And by men heart-easing Mirth ;
 Whom lovely Venus, at a birth,
 With two sister Graces more, 15

To ivy-crownèd Bacchus bore :
 Or whether (as some sager sing)
 The frolic wind that breathes the spring,
 Zephyr, with Aurora playing,
 As he met her once a-Maying, 20

There, on beds of violets blue,
 And fresh-blown roses washed in dew,
 Filled her with thee, a daughter fair,
 So buxom, blithe, and debonair.
 Haste thee, Nymph, and bring with thee 25

Jest, and youthful jollity,
 Quips and cranks and wanton wiles,
 Nods and becks and wreathèd smiles,
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek ; 30

Sport that wrinkled Care derides,
 And Laughter holding both his sides,
 Come, and trip it, as you go,
 On the light fantastic toe ;
 And in thy right hand lead with thee
 The mountain-nymph, sweet Liberty ;
 And, if I give thee honour due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unreproved pleasures free ;
 To hear the lark begin his flight,
 And, singing, startle the dull night,
 From his watch-tower in the skies,
 Till the dappled dawn doth rise,
 Then to come, in spite of sorrow,
 And at my window bid good-morrow,
 Through the sweet-briar or the vine,
 Or the twisted eglantine ;
 While the cock, with lively din,
 Scatters the rear of darkness thin ;
 And to the stack, or the barn-door,
 Stoutly struts his dames before :
 Oft listening how the hounds and horn
 Cheerly rouse the slumbering morn,
 From the side of some hoar hill,
 Through the high wood echoing shrill
 Sometime walking, not unseen,
 By hedgerow elms, on hillocks green,
 Right against the eastern gate
 Where the great Sun begins his state,
 Robed in flames and amber light,
 The clouds in thousand liveries dight ;
 While the ploughman, near at hand,
 Whistles o'er the furrowed land,
 And the milkmaid singeth blithe,
 And the mower whets his scythe,

35

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65

And every shepherd tells his tale
Under the hawthorn in the dale.
Straight mine eye hath caught new pleasures,
Whilst the landskip round it measures : 70
Russet lawns, and fallows gray,
Where the nibbling flocks do stray ;
Mountains on whose barren breast
The labouring clouds do often rest ;
Meadows trim, with daisies pied ; 75
Shallow brooks, and rivers wide ;
Towers and battlements it sees
Bosomed high in tufted trees,
Where perhaps some beauty lies,
The cynosure of neighbouring eyes. 80
Hard by a cottage chimney smokes
From betwixt two aged oaks,
Where Corydon and Thyrsis met
Are at their savoury dinner set
Of herbs and other country messes, 85
Which the neat-handed Phyllis dresses ;
And then in haste her bower she leaves,
With Thestylis to bind the sheaves ;
Or, if the earlier season lead,
To the tanned haycock in the mead. 90
Sometimes, with secure delight,
The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid 95
Dancing in the chequered shade,
And young and old come forth to play
On a sunshine holiday,
Till the livelong daylight fail :
Then to the spicy nut-brown ale, 100
With stories told of many afeat,
How Faery Mab the junkets eat.

She was pinched and pulled, she said ;
 And he, by Friar's lantern led,
 Tells how the drudging goblin sweat
 To earn his cream-bowl duly set,
 When in one night, ere glimpse of morn,
 His shadowy flail had threshed the corn
 That ten day-labourers could not end ;
 Then lies him down, the lubber fiend,
 And, stretched out all the chimney's length,
 Basks at the fire his hairy strength,
 And crop-full out of doors he flings,
 Ere the first cock his matin rings.

105

Thus done the tales, to bed they creep,
 By whispering winds soon lulled asleep.

110

Towered cities please us then,
 And the busy hum of men,
 Where throngs of knights and barons bold,
 In weeds of peace, high triumphs hold,
 With store of ladies, whose bright eyes
 Rain influence, and judge the prize
 Of wit or arms, while both contend
 To win her grace, whom all commend.

120

There let Hymen oft appear
 In saffron robe, with taper clear,
 And pomp, and feast, and revelry,
 With mask and antique pageantry ;
 Such sights as youthful poets dream
 On summer eves by haunted stream.

125

Then to the well-trod stage anon,
 If Jonson's learned sock be on,
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild.

130

And ever, against eating cares,
 Lap me in soft Lydian airs,
 Married to immortal verse,
 Such as the meeting soul may pierce,

135

In notes with many a winding bout
Of linkèd sweetness long drawn out 140
With wanton heed and giddy cunning,
The melting voice through mazes running
Untwisting all the chains that tie
The hidden soul of harmony ;
That Orpheus' self may heave his head 145
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto to have quite set free
His half-regained Eurydice. 150
These delights if thou canst give,
Mirth, with thee I mean to live.

J. Milton.

IL PENSERO SO.

HENCE, vain deluding Joys,
The brood of Folly without father bred !
How little you bested,
Or fill the fixèd mind with all your toys !
Dwell in some idle brain, 5
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sun-beams,
Or likkest hovering dreams,
The fickle pensioners of Morpheus' train. 10
But, hail ! thou Goddess sage and holy !
Hail, divinest Melancholy !
Whose saintly visage is too bright
To hit the sense of human sight,

And therefore to our weaker view 15
 O'erlaid with black, staid Wisdom's hue ;
 Black, but such as in esteem
 Prince Memnon's sister might beseem,
 Or that starred Ethiop queen that strove
 To set her beauty's praise above 20
 The Sea-Nymphs, and their powers offended.
 Yet thou art higher far descended :
 Thee bright-haired Vesta long of yore
 To solitary Saturn bore ;
 His daughter she : in Saturn's reign 25
 Such mixture was not held a stain.
 Oft in glimmering bowers and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 Whilst yet there was no fear of Jove. 30
 Come, pensive Nun, devout and pure,
 Sober, steadfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestic train,
 And sable stole of cypress lawn 35
 Over thy decent shoulders drawn.
 Come ; but keep thy wonted state,
 With even step, and musing gait,
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes: 40
 There, held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast.
 And join with thee calm Peace and Quiet, 45
 Spare Fast, that oft with gods doth diet,
 And hears the Muses in a ring
 Aye round about Jove's altar sing ;
 And add to these retired Leisure,
 That in trim gardens takes his pleasure ; 50

But, first and chiefest, with thee bring	
Him that yon soars on golden wing,	
Guiding the fiery-wheelèd throne,	
The Cherub Contemplation ;	
And the mute Silence hist along,	55
'Less Philomel will deign a song,	
In her sweetest saddest plight,	
Smoothing the rugged brow of Night,	
While Cynthia checks her dragon yoke	60
Gently o'er the accustomed oak.	
Sweet bird, that shunn'st the noise of folly,	
Most musical, most melancholy !	
Thee, chauntress, oft the woods among	
I woo, to hear thy even-song ;	
And, missing thee, I walk unseen	65
On the dry smooth-shaven green,	
To behold the wandering moon,	
Riding near her highest noon,	
Like one that had been led astray	
Through the heaven's wide pathless way,	70
And oft, as if her head she bowed,	
Stooping through a fleecy cloud.	
Oft, on a plat of rising ground,	
I hear the far-off curfew sound,	
Over some wide-watered shore,	75
Swinging slow with sullen roar ;	
Or, if the air will not permit,	
Some still removèd place will fit,	
Where glowing embers through the room	
Teach light to counterfeit a gloom,	80
Far from all resort of mirth,	
Save the cricket on the hearth,	
Or the bellman's dropsy charm	
To bless the doors from nightly harm.	
Or let my lamp, at midnight hour,	
Be seen in some high lonely tower,	

Where I may oft outwatch the Bear,
With thrice great Hermes, or unsphere
The spirit of Plato, to unfold

90

What worlds or what vast regions hold
The immortal mind that hath forsook
Her mansion in this fleshly nook ;
And of those demons that are found
In fire, air, flood, or underground,
Whose power hath a true consent
With planet or with element.

95

Sometime let gorgeous Tragedy
In septred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine,
Or what (though rare) of later age
Ennobled hath the buskinèd stage.
But, O sad Virgin ! that thy power
Might raise Musæus from his bower ;
Or bid the soul of Orpheus sing
Such notes as, warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek ;
Or call up him that left half-told

105

The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canacè to wife,
That owned the virtuous ring and glass,
And of the wondrous horse of brass
On which the Tartar king did ride ;
And if aught else great bards beside
In sage and solemn tunes have sung,
Of tourneys, and of trophies hung,
Of forests, and enchantments drear,

110

Where more is meant than meets the ear.
Thus, Night, oft see me in thy pale career,
Till civil-suited Morn appear,

115

120

Not tricked and frounced, as she was wont
 With the Attic boy to hunt,
 But kerchieft in a comely cloud, 125
 While rocking winds are piping loud,
 Or ushered with a shower still,
 When the gust hath blown his fill,
 Ending on the rustling leaves,
 With minute drops from off the eaves. 130

And, when the sun begins to fling
 His flaring beams, me, Goddess, bring
 To archèd walks of twilight groves,
 And shadows brown, that Sylvan loves,
 Of pine, or monumental oak, 135

Where the rude axe with heavèd stroke
 Was never heard the nymphs to daunt,
 Or fright them from their hallowed haunt.
 There, in close covert, by some brook,
 Where no profaner eye may look, 140

Hide me from day's garish eye,
 While the bee with honeyed thigh,
 That at her flowery work doth sing,
 And the waters murmuring,
 With such consort as they keep, 145

Entice the dewy-feathered Sleep.
 And let some strange mysterious dream
 Wave at his wings, in airy stream
 Of lively portraiture displayed,
 Softly on my eyelids laid ; 150

And, as I wake, sweet music breathe
 Above, about, or underneath,
 Sent by some Spirit to mortals good,
 Or the unseen Genius of the wood.
 But let my due feet never fail 155

To walk the studious cloister's pale,
 And love the high embowèd roof,
 With antique pillars massy proof,

And storied windows richly dight,
Casting a dim religious light. 160

There let the pealing organ blow,
To the full-voiced quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies, 165

And bring all heaven before mine eyes.
And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell 170

Of every star that heaven doth shew,
And every herb that sips the dew,
Till old experience do attain
To something like prophetic strain.
These pleasures, Melancholy, give ; 175

And I with thee will choose to live.

J. Milton.

LXII.

CXLVI.

SONG OF THE EMIGRANTS IN BERMUDA.

WHERE the remote Bermudas ride
In the ocean's bosom unespied,
From a small boat that row'd along
The listening winds received this song.
' What should we do but sing His praise
That led us through the watery maze
Where He the huge sea monsters wracks,
That lift the deep upon their backs,
Unto an isle so long unknown,
And yet far kinder than our own ?

10

He lands us on a grassy stage,
 Safe from the storms, and prelate's rage :
 He gave us this eternal Spring
 Which here enamels everything,
 And sends the fowls to us in care 15
 On daily visits through the air.
 He hangs in shades the orange bright
 Like golden lamps in a green night,
 And does in the pomegranates close
 Jewels more rich than Ormus shows : 20
 He makes the figs our mouths to meet,
 And throws the melons at our feet ;
 But apples, plants of such a price,
 No tree could ever bear them twice.
 With cedars chosen by His hand 25
 From Lebanon He stores the land ;
 And makes the hollow seas that roar
 Proclaim the ambergris on shore.
 He cast (of which we rather boast)
 The Gospel's pearl upon our coast ; 30
 And in these rocks for us did frame
 A temple where to sound His name.
 Oh ! let our voice His praise exalt
 Till it arrive at Heaven's vault,
 Which thence (perhaps) rebounding may 35
 Echo beyond the Mexique bay !'
 —Thus sung they in the English boat
 A holy and a cheerful note :
 And all the way, to guide their chime,
 With falling oars they kept the time. 40

A. Marvell.

LXIII.

CXLVII.

AT A SOLEMN MUSIC.

BLEST pair of Sirens, pledges of Heaven's joy,
 Sphere-born harmonious Sisters, Voice and Verse !
 Wed your divine sounds, and mixt power employ,
 Dead things with inbreathed sense able to pierce ;
 And to our high-raised phantasy present
 That undisturb'd Song of pure concert
 Aye sung before the sapphire-colour'd throne

To Him that sits thereon,
 With saintly shout and solemn jubilee ;
 Where the bright Seraphim in burning row
 Their loud uplifted angel-trumpets blow ;
 And the Cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,

Hymns devout and holy psalms
 Singing everlastingly :
 That we on Earth, with undiscording voice
 May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin
 Jarr'd against nature's chime, and with harsh din
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.

O may we soon again renew that Song,
 And keep in tune with Heaven, till God ere long
 To his celestial consort us unite,
 To live with him, and sing in endless morn of light !

J. Milton.

5

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NOX NOCTI INDICAT SCIENTIAM.

WHEN I survey the bright
Celestial sphere :
So rich with jewels hung, that night
Doth like an Ethiop bride appear ;

My soul her wings doth spread,
And heaven-ward flies,
The Almighty's mysteries to read
In the large volumes of the skies.

For the bright firmament
Shoots forth no flame
So silent, but is eloquent
In speaking the Creator's name.

No unregarded star
Contracts its light
Into so small a character,
Removed far from our human sight,

But if we steadfast look,
We shall discern
In it as in some holy book,
How man may heavenly knowledge learn. 20

It tells the Conqueror,
That far-stretch'd power
Which his proud dangers traffic for,
Is but the triumph of an hour.

That from the farthest North
Some nation may
Yet undiscover'd issue forth,
And o'er his new-got conquest sway.

Some nation yet shut in
 With hills of ice,
 May be let out to scourge his sin,
 Till they shall equal him in vice.

30

And then they likewise shall
 Their ruin have ;
 For as yourselves your Empires fall,
 And every Kingdom hath a grave.

35

Thus those celestial fires,
 Though seeming mute,
 The fallacy of our desires
 And all the pride of life, confute.

40

For they have watch'd since first
 The World had birth :
 And found sin in itself accursed,
 And nothing permanent on earth.

W. Habington.

LXV.

CXLIX.

HYMN TO DARKNESS.

HAIL thou most sacred venerable thing !
 What Muse is worthy thee to sing ?
 Thee, from whose pregnant universal womb
 All things, ev'n Light, thy rival, first did come.
 What dares he not attempt that sings of thee,
 Thou first and greatest mystery ?
 Who can the secrets of thy essence tell ?
 Thou, like the light of God, art inaccessible.

■

Before great Love this monument did raise,
 This ample theatre of praise ; 10
 Before the folding circles of the sky
 Were tuned by Him, Who is all harmony ;
 Before the morning Stars their hymn began,
 Before the council held for man,
 Before the birth of either time or place, 15
 Thou reign'st unquestion'd monarch in the empty space.

Thy native lot thou didst to Light resign,
 But still half of the globe is thine.
 Here with a quiet, but yet awful hand,
 Like the best emperors thou dost command. 20
 To thee the stars above their brightness owe,
 And mortals their repose below :
 To thy protection fear and sorrow flee,
 And those that weary are of light, find rest in thee.

J. Norris of Bemerton.

LXVI.

CL.

A VISION.

I SAW Eternity the other night,
 Like a great ring of pure and endless light,
 All calm, as it was bright :—
 And round beneath it, Time, in hours, days, years,
 Driven by the spheres, 5
 Like a vast shadow moved ; in which the World
 And all her train were hurl'd.

H. Vaughan.

LXVII.

CLL.

ALEXANDER'S FEAST, OR, THE POWER
OF MUSIC.

"TWAS at the royal feast for Persia won
By Philip's warlike son—
Aloft in awful state
The godlike hero sate
On his imperial throne ; 5
His valiant peers were placed around,
Their brows with roses and with myrtles bound
(So should desert in arms be crown'd);
The lovely Thais by his side
Sate like a blooming Eastern bride 10
In flower of youth and beauty's pride :—
Happy, happy, happy pair !
None but the brave
None but the brave
None but the brave deserves the fair ! 15

Timotheus, placed on high
Amid the tuneful quire,
With flying fingers touch'd the lyre
The trembling notes ascend the sky
And heavenly joys inspire. 20
The song began from Jove
Who left his blissful seats above—
Such is the power of mighty love !
A dragon's fiery form belied the god ;
Sublime on radiant spires he rode 25
When he to fair Olympia prest,
And while he sought her snowy breast ;
Then round her slender waist he curl'd,
And stamp'd an image of himself, a sovereign of the world.

—The listening crowd admire the lofty sound ! 30
 A present deity ! they shout around :
 A present deity ! the vaulted roofs rebound !
 With ravish'd ears
 The monarch hears,
 Assumes the god, 35
 Affects to nod
 And seems to shake the spheres.

The praise of Bacchus then the sweet musician sung,
 Of Bacchus ever fair and ever young :
 The jolly god in triumph comes ! 40
 Sound the trumpets, beat the drums !
 Flush'd with a purple grace
 He shows his honest face :
 Now give the hautboys breath ; he comes, he comes !
 Bacchus, ever fair and young, 45
 Drinking joys did first ordain ;
 Bacchus' blessings are a treasure,
 Drinking is the soldier's pleasure :
 Rich the treasure,
 Sweet the pleasure, 50
 Sweet is pleasure after pain.

Soothed with the sound, the king grew vain ;
 Fought all his battles o'er again ;
 And thrice he routed all his foes, and thrice he slew the
 slain !
 The master saw the madness rise, 55
 His glowing cheeks, his ardent eyes ;
 And while he Heaven and Earth defied
 Changed his hand and check'd his pride.
 He chose a mournful Muse
 Soft pity to infuse : 60
 He sung Darius great and good,

By too severe a fate
 Fallen, fallen, fallen, fallen,
 Fallen from his high estate,
 And weltering in his blood ;
 Deserted, at his utmost need,
 By those his former bounty fed ;
 On the bare earth exposed he lies
 With not a friend to close his eyes.

65

—With downcast look the joyless victor sate,
 Revolving in his alter'd soul
 The various turns of Chance below ;
 And now and then a sigh he stole,
 And tears began to flow.

70

The mighty master smiled to see
 That love was in the next degree ;
 'Twas but a kindred sound to move,
 For pity melts the mind to love.
 Softly sweet, in Lydian measures
 Soon he soothed his soul to pleasures.

75

War, he sung, is toil and trouble,
 Honour but an empty bubble,
 Never ending, still beginning ;
 Fighting still, and still destroying ;
 If the world be worth thy winning,
 Think, O think, it worth enjoying :

80

Lovely Thaïs sits beside thee,
 Take the good the gods provide thee !

—The many rend the skies with loud applause ;
 So Love was crown'd, but Music won the cause.

85

The prince, unable to conceal his pain,
 Gazed on the fair

90

Who caused his care,
 And sigh'd and look'd, sigh'd and look'd,

Sigh'd and look'd, and sigh'd again :

95

At length with love and wine at once opprest
 The vanquish'd victor sunk upon her breast.

Now strike the golden lyre again :
A louder yet, and yet a louder strain !
Break his bands of sleep asunder
And rouse him like a rattling peal of thunder:
Hark, hark ! the horrid sound
Has raised up his head :
As awaked from the dead
And amazed he stares around.
Revenge, revenge, Timotheus cries,
See the Furies arise !
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes !
Behold a ghastly band
Each a torch in his hand !
Those are Grecian ghosts, that in battle were slain
And unburied remain
Inglorious on the plain :
Give the vengeance due
To the valiant crew !
Behold how they toss their torches on high,
How they point to the Persian abodes
And glittering temples of their hostile gods.
—The princes applaud with a furious joy ;
And the King seized a flambeau with zeal to destroy ;
Thaïs led the way
To light him to his prey,
And like another Helen, fired another Troy !

—Thus, long ago,
Ere heaving bellows learn'd to blow,
While organs yet were mute,
Timotheus, to his breathing flute
And sounding lyre
Could swell the soul to rage, or kindle soft desire.

At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast from her sacred store
Enlarged the former narrow bounds, 135
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before.
—Let old Timotheus yield the prize
Or both divide the crown ;
He raised a mortal to the skies ;
She drew an angel down ! 140

J. Dryden.

NOTES.

SUMMARY OF BOOK SECOND.

THIS division, embracing the latter eighty years of the Seventeenth century, contains the close of our Early poetical style and the commencement of the Modern. In Dryden we see the first master of the new: in Milton, whose genius dominates here as Shakespeare's in the former book,—the crown and consummation of the early period. Their splendid Odes are far in advance of any prior attempts, Spenser's excepted: they exhibit that wider and grander range which years and experience and the struggles of the time conferred on Poetry. Our Muses now give expression to political feeling, to religious thought, to a high philosophic statesmanship in writers such as Marvell, Herbert, and Wotton: whilst in Marvell and Milton, again, we find noble attempts, hitherto rare in our literature, at pure description of nature, destined in our own age to be continued and equalled. Meanwhile the poetry of simple passion, although before 1660 often deformed by verbal fancies and conceits of thought, and afterwards by levity and an artificial tone,—produced in Herrick and Waller some charming pieces of more finished art than the Elizabethan: until in the courtly compliments of Sedley it seems to exhaust itself, and lie almost dormant for the hundred years between the days of Wither and Suckling and the days of Burns and Cowper.—That the change from our early style to the modern brought with it at first a loss of nature and simplicity is undeniable: yet the far bolder and wider scope which Poetry took between 1620 and 1700, and the successful efforts then made to gain greater clearness in expression, in their results have been no slight compensation.

No. I.

ON THE MORNING OF CHRIST'S NATIVITY.

This Ode was conceived very early in the morning of Christmas Day, 1629, when Milton had lately passed his twenty-first year, and was in his sixth academic year at Cambridge. In his sixth elegy, addressed to his friend Charles Diodati, the poet thus alludes to the composition of the Ode :

“Wouldst thou (perhaps 'tis hardly worth thine ear),
 Wouldst thou be told my occupation here?
 The promised king of peace employs my pen,
 The eternal covenant made for guilty men,
 The new-born deity with infant cries
 Filling the sordid hovel where he lies ;
 The hymning angels, and the herald star,
 That lead the wise, who sought him from afar,
 And idols on their own unhallowed shore,
 Dashed, at his birth, to be revered no more,
 This theme, on reeds of Albion I rehearse,
 The dawn of that blest day inspired the verse ;” etc.
 (Cowper's Translation).

In the previous year he had addressed his native language in a Vacation Exercise and expressed his wish to find a subject suited to his muse and to the capabilities of the language—the “reeds of Albion : ”

“Yet had I rather, if I were to choose,
 Thy service in *some graver subject* use,
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound :
 Such where the deep transported mind may *soar*
Above the wheeling poles, and at Heaven's door
Look in.”

Christ's nativity was that ‘graver subject,’ which suited the character of his muse so well that the result was what Hallam considered to be perhaps the finest ode in the English language. “A grandeur, a simplicity, ■ breadth of manner, an imagination at once elevated and restrained by the subject, reign throughout it. If Pindar is ■ model of lyric poetry, it would be hard to name any other ode so truly Pindaric ; but more has naturally been derived from the Scriptures.” This mixture of classical and Biblical influences is illustrated in the accompanying notes ; the key-note of the poem is struck when Nature, with all the religions of antiquity, is treated as guilty—as representing a fallen world which is to be redeemed by “the mighty Pan.”

I. *Introduction.*

1. Occasion of the poem :						
(a) Time and Purpose of the Nativity,	-	-	-	-	lines 1-7	
(b) The manner of it, -	-	-	-	-	8-14	
2. Poet's address to his Muse :						
The Wise Men of the East come to worship						
Christ, angels praise him, and hast thou						
no offering ? -	-	-	-	-		15-28

II. *The Hymn.*

1. Guilty Nature fears his coming,	-	-	-	-	29-44	
2. But Peace is his harbinger,	-	-	-	-	45-52	
(a) Wars have ceased,	-	-	-	-	53-60	
(b) The winds and waters are at rest,	-				61-68	
(c) The stars are fixed "with deep amaze,"	-				69-76	
(d) The sun withholds "his wonted speed,"	-				77-84	
(e) The shepherds sit "simply chatting," -	-				85-92	
3. Heavenly Music announces him.						
(a) The music described,	-	-	-	-	93-100	
(b) Its effects on Nature,	-	-	-	-	101-108	
(c) Its accompaniments,	-	-	-	-	109-116	
(d) Such music never before heard, except						
at the Creation of the Universe, -	-					117-124

(There is here a skilful transition from the heavenly music to the thought of "the music of the spheres.")

4. What would follow if "the Music of the Spheres" could be heard now,	-	-	-	-	125-148	
(a) The Age of Gold would return.						
(b) Vanity would die.						
(c) Sin would melt away.						
(d) Hell itself would pass away.						
5. Why this is at present impossible :						
(a) Christ must die on the Cross,	-	-	-	-	149-154	
(b) The trump of doom must sound,	-	-	-	-	155-162	
(c) The Last Judgment must be held, when our bliss will be perfect,	-	-	-	-	163-166	
6. What has actually occurred :						
(a) The old Dragon is bound,	-	-	-	-	167-172	
(b) The heathen Oracles are dumb, and the gods routed, like ghosts at sunrise :—						
i. Those of Greece and Rome,	-	-	-	-	173-196	
ii. Those of Syria,	-	-	-	-	197-210	
iii. Those of Egypt,	-	-	-	-	211-236	
(c) The Heavenly Babe sleeps attended by angels,	-	-	-	-	237-244	

In 1630 Milton wrote a fragment on *The Passion*, in the opening stanza of which he thus alludes to the Nativity Ode :

“ Erewhile of music, and ethereal mirth,
Wherewith the stage of Air and Earth did ring,
And joyous news of Heavenly Infant’s birth,
My muse with Angels did divide to sing.”

From this poem and from the lines *Upon the Circumcision* it has been thought that the poet intended to write a series of Odes on the great festivals of the Christian Church. The reason he gives for having failed to complete that on *The Passion* is as follows : “ This subject the author finding to be above the years he had when he wrote it, and nothing satisfied with what was begun, left it unfinished.”

THE VERSE.

The Introduction consists of four stanzas of seven lines—the first six decasyllabic (5 x a), the seventh an Alexandrine (6 x a). The same stanza had already been used by Milton in his poem *On the Death of a Fair Infant* (1626), and it is similar to that in which Spenser wrote his *Four Hymns, Ruins of Time*, etc., and Shakespeare his *Lucrece*. But Spenser’s form is decasyllabic throughout, the break between the stanzas being therefore less distinctly marked than in Milton’s poem. The rhyme formula, however, is the same in both, viz. a b a b b c c. The earlier form was used by Chaucer (see *Clerk’s Tale*, *Troilus and Cresseide*, etc.), and was the favourite measure of the English poets down to the time of Queen Elizabeth ; but it cannot be positively asserted that Chaucer invented it, as it is said to have been used prior to his time by the French poet Machault. In his essay on the language and versification of Chaucer, Tyrwhitt states that “in the time of Gascoigne it had acquired the name of *rhythme royll* [or ‘ Rhyme Royal ’]; ‘ and surely,’ says he, ‘ it is a royll kinde of verse, serving best for grave discourses.’ ” It will be noted that by the arrangement of the rhymes the stanza is made to turn, as on a pivot, on the fourth line, which has three lines on each side of it: this line is “ the last of a quatrain of alternate rhymes and first of a quatrain of couplets ; thus—

$$\overbrace{a b} \overbrace{a b b} \overbrace{c c}$$

This stanza is evidently adapted from an eight-lined decasyllabic stave ; it is, in fact, a modification of the *ottava rima* of the Italians (in which Boccaccio, Tasso and Ariosto wrote), the rhyme formula of which was a b a b a b c c. By the excision of the fifth line we get the eight-line stanza of Chaucer and early

French poetry, and if the last line be changed into an Alexandrine we get the introductory stanza of Milton's Ode. It is interesting to compare this with the stanza—usually known as “the Spenserian stanza”—of the *Faerie Queene*, which has nine lines, the last being an Alexandrine. This was evolved out of another eight-line stanza (used by Chaucer in his *Monk's Tale*), very different in structure from that referred to above, the rhyme formula being *ababbcbc*. Spenser added an Alexandrine, the rhymes being *ababbcbcc*. It will be seen, therefore, that, looking only to metrical structure, Milton's introductory stanzas correspond to the stanza of the *Faerie Queene* with the sixth and seventh lines omitted, or to that of the *Four Hymns* with the last line changed into an Alexandrine.

The remainder of the poem, *i.e.* the Ode proper, is in eight-lined stanzas, the structure of which may be thus indicated :

No. of line	(1).	(2).	(3).	(4).	(5).	(6).	(7).	(8).
No. of feet	3.	3.	5.	3.	3.	5.	4.	6.
Rhymes	<i>a.</i>	<i>a.</i>	<i>b.</i>	<i>c.</i>	<i>c.</i>	<i>b.</i>	<i>d.</i>	<i>d.</i>

Wherever in lines (3) and (6) the final syllable is *-ing*, that syllable is supernumerary; see the third stanza of the Ode proper for an example. And “as an Alexandrine itself is susceptible of internal trisyllabic variation as well as disyllabic, and ■ it may also have a supernumerary final syllable ... we may have Alexandrines of thirteen syllables”: this remark of Professor Masson's is illustrated by lines 140 and 244.

1. **the month.** See above, on the date of the composition of the Ode.

2. **Wherein, on which.** Modern prose usage requires *in* with reference to space of time (‘the month *in* which’) and *on* with reference to a point of time (‘the morning *on* which’). In the latter case *in* was once common, but the change to the use of *on* took place as early as the sixteenth century: comp. Wickliffe, *Acts*, xiii. 14, “*In* the day of Sabbath,” and see Abbott's *Shakespearian Grammar*, § 161.

Heaven's Eternal King. Comp. *Par. Reg.* i. 236: “Thy Father is the Eternal King who rules All Heaven and Earth.”

3. **virgin mother**: comp. Andrewes' 9th Sermon on the Nativity, ‘And where they (*i.e.* faith and reason) meet, they make no less ■ miracle than *Mater* and *Virgo*, or *Deus* and *Homo*.’ Crashaw calls the Virgin Mary ‘maiden wife and maiden mother too.’

4. **redemption, ransom, buying back.** *Ransom* is the same

word through the French, disguised by the difference of vowel-sound and of the final letter (Fr. *rançon*: in *Ançren Rivle* spelt *raunsun*). Comp. *P. L.* xii. 422: “Ere the third dawning light Return, the stars of morn shall see him rise, The *ransom* paid, which man from death *redeems*, His death for man”: also *Gal.* iv. 4.

5. **holy sages ... sing**: comp. *L'Alleg.* 17 and note. The sages referred to are the Old Testament writers.

6. **deadly forfeit**, the penalty of death. ‘*Forfeit*,’ that which is imposed as a punishment, and hence the punishment itself: comp. *Sams. Agon.* 508, “And let another hand, not thine, exact Thy *penal forfeit* from thyself.” The word is radically a participle (comp. ‘*perfect*,’ etc.), and is from Low Latin *foris-factum*, a trespass, something done amiss or beyond limits (*foris*, out of doors, seen in the word *foreign*; and *facere*, to do).

release, remit, secure the remission of. Compare *M. for M.* v. 1. 525, “Thy slanders I forgive, and therewithal *Remit* thy other *forfeits*.” ‘*Release*’ (and its doublet *relax*) were once frequent in this somewhat technical sense: comp. “The king made a great feast, ... and he made a *release* to the provinces,” *Esther*, ii. 18; “The statute of mortmain was at several times *relaxed* by the legislature” (Swift); the word has still this legal sense: “*Releases* are a discharge or conveyance of a man’s right in lands,” etc. (Blackstone’s *Commentaries*).

7. **with**. As the Father demands the penalty, the Son has to covenant *with* Him: see *Par. Lost*, iii. 144, 227. So that ‘*with*’ here denotes not ‘along with,’ but is used as in the phrase, “I will use my interest *with* him”: comp. Lat. *apud* or *inter*.

work us, i.e. bring about on our behalf. Comp. *Par. Lost*, i. 642, “*wrought* our fall”; *ib.* iv. 48, “Yet all his good proved ill in me, And *wrought* but malice.”

peace. Comp. *Isaiah*, ix. 6, “the Prince of Peace”; also *Luke*, ii. 14, and Andrewes’ 13th Sermon, “*Ipse est Pax nostra*” (*Eph.* ii. 14).

8. **unufferable**. We now say ‘insufferable’: see notes on ‘*unceasant*,’ *Lycidas*, 64; and ‘*unexpressive*,’ *Lyc.* 176.

9. **far-beaming blaze**. Comp. *Par. Lost*, iii. 1-6:

“ Hail, holy Light ! offspring of Heaven first-born !
Or of the Eternal co-ternal beam
May I express thee unblamed ? since God is light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate.”

Beam is here intransitive, but in South’s *Sermons*, i. 8, we find

"God beams this light into man's understanding." The phrase 'blaze of majesty' occurs again in *Arcades*, 2.

10. *wont*, used, was accustomed. See notes, *Lyc.* 67 and *II. Pens.* 37.

11. *sit the midst*: comp. *Par. Lost*, iii. 62. 'The midst' may here be used attributively = midmost (comp. *Par. Lost*, v. 165, "Him first, Him least, Him *midst*"); but more probably = in the midst, as the omission of the preposition in adverbial phrases was common in Eliz. English: see Abbott, § 202. 'Midst' occurs twelve times in Shakespeare as a substantive = the middle, 'in the midst' being a corruption of 'in middest,' found in Spenser (*F. Q.* vi. 3. 25), which again is from M. E. *in middes*, derived from A.S. *a midde* or *on-midden*. See further in note on *L'Alleg.* 4. On the origin of such peculiar phrases as 'in *our* midst,' 'in *their* midst,' see Marsh's *Lect. on Eng. Lang.* xviii.

Trinal Unity. Comp. Andrewes' 13th Sermon: "Being *Ode natalitia*, if we consider it as a nativity, they that calculate or cast nativities in their calculations stand much upon *triplicities* and *trigons* and *trine aspects*"; also Spenser's *Hymn of Heavenly Love*, 64, "trinal triplicities."

12. *to be*, in order to be.

14. *darksome house*. Comp. *II. Pens.* 92 and note, "Her mansion in this fleshly nook": also the Platonic doctrine that the body is the soul's prison (*Phaedo*, vi.), and Virgil's *Aen.* vi. 734, *Clausae tenebris et carcere caeco*, "(Souls) shut up in darkness and a blind prison." Many adjectives ending in *-some* are now obsolete; on this point see Trench's *English Past and Present*, v.; *-some* is the A.S. and early English *sum*, German *sam*: and reappears as an independent word in *same*. Trench gives a list: *wansum*, *lovesum*, *healthsome*, *heedsome*, etc.

mortal clay. On Milton's uses of 'mortal' see *Lyc.* 78, note. Locke calls the body "the *clay* cottage," and Byron has "the *clay-cold bonds* which round our being cling," *Childe H. P.* iii. 73.

15. *vein, strain, mood*. The figurative uses of this word are remarkable. Comp. *Rich.* III. iv. 2, 'the giving vein'; satirical vein; vein of metal; improve my vein (i.e. natural disposition).

16. **Afford** ■ **present**, bestow or yield a gift. There is no reference here to the power or resources of his muse; 'to afford' in the 17th century was frequent in the sense of 'to give of what one has,' a sense surviving in such phrases as "the food which the country *affords*": comp. *Sams. Agon.* 910, "Afford me place"; *Wint. Tale*, iv. 4. 16; *Hen. VIII.* i. 4. 17; etc.

17. **strain**: see note, *II. Pens.* 174. In the edition of 1645 it is spelt *strein* (Fr. *estreindre*, to stretch ■ press).

19. while the heaven, etc. For allusions to the horses of the Sun comp. Shakespeare, *I Hen. iv.* “heavenly-harnessed team,” and *Rich. III. v. 3.* : in the *Faithful Shepherdess* Fletcher speaks of night’s “lazy team.” “The horses and chariot with which Helios traverses the heavens are not mentioned in the *Iliad* and *Odyssey*, but first occur in the Homeric hymn on Helios, and both are described minutely by later poets” (Smith’s *Classical Dict.*). *untrod*: comp. *L’Alleg.* 131.

20. *took*: a form of the past tense used as a past participle. Shakespeare has *took* for ‘taken,’ *shaked* and *shook* for ‘shaken,’ *arose* for ‘arisen,’ etc. Comp. *Il. Pens.* 91, ‘*forsook*’; *Lines on Shak.* 12, ‘*hath took*’; *Arcades*, 4, ‘*to be mistook*’; *Comus*, 558, ‘*was took*,’ etc. *print*: comp. *Arc.* 85, ‘*print of step*’; *Comus*, 897, ‘*printless feet*.’

21. *spangled host* keep watch. On the watchfulness of the stars comp. *Comus*, 112, “the starry quire Who, in their nightly *watchful* spheres,” etc. : comp. also *Comus*, 1003, “far above in *spangled* sheen,” and Addison’s well-known lines,

“ The spacious firmament on high,
With all the blue ethereal sky,
And *spangled* heavens, ■ shining frame,
Their great Original proclaim.”

See note on *Lycidas*, 170, “new-spangled sheen.”

23. *star-led* wizards. Comp. *St. Matt.* ii. 2, and marginal reference: also *Par. Reg.* i. 249, “A star ... Guided the wise men thither from the East.” ‘Wizards’ = wise men: there is no reference to magical powers. Comp. *F. Q.* iv. 12. 2, where the ancient philosophers are called “antique wizards”; also *Lyc.* 55, “*Deva’s wizard stream*,” and note; also *Comus*, 571, 872.

24. *prevent*, anticipate, forestall. See the *Bible Concordance* and Trench’s *Select Glossary*, where this, the radical sense of the word (Lat. *pre-venio*, to come before) is illustrated. Comp. *Comus*, 285, “Perhaps forestalling night *prevented* them,” where the word seems to have something of both earlier and later meanings; *Par. Lost*, vi. 129, “At this *prevention* more incensed”; *ib.* ii. 467, iii. 231.

ode: see introductory note on the following poem.

25. *lowly*: used adverbially. Comp. *Par. Lost*, viii. 173, “Be *lowly* wise”; *All’s Well*, ii. 2, “I will show myself highly fed and *lowly* taught.”

27. *the angel quire*. See note, *Il. Pens.* 162, and comp. *Par. Reg.* i. 242, “At thy nativity a glorious *choir of angels* ... sung.”

28. *secret altar*, etc. An allusion, as Newton points out, to *Isaiah*, vi. 6. 7, “Then flew one of the seraphim unto me, having ■ live coal ... from off the altar; and he touched my mouth with

it, and said, Lo, ... thine iniquity is taken away." Comp. also a passage in Milton's *Reason of Church Government* (1641), "that eternal spirit who can enrich with all utterance and knowledge, and sends out His seraphim with the hallowed fire of His altar, to touch and purify the lips of whom He pleases." 'Secret': for this use of 'secret' in the sense of 'set apart' comp. *Par. Lost*, i. 6, "Secret top of Oreb"; Milton has 'separate' in the same sense in *Sams. Agon.* 31.

30. **While.** See Abbott, § 137. "While now means only 'during the time when,' but in Eliz. English both *while* and *whiles* meant 'up to the time when.'" In line 19 *while* denotes a space of time, and here a point of time. This line is metrically irregular: it may be scanned, 'While | the heav|en bo|rn Child'; comp. line 104.

31. **All.** See note, *Il. Pens.* 33.

32. **in awe to him**, *i.e.* standing in awe *of* him. This use of *to* instead of *of* is explained by the grammatical development of the phrase. At first *of* usually preceded the object, and *to* the subject of the feeling: 'Awe *of* me stood *to* man.' This was varied by 'Awe *to* (or *with*) me stood men,' *men* being a dative. When this dative was mistaken for a nominative, the phrase became 'Men stood awe *of* me,' and finally 'Men stood in awe *of* me.' Comp. Layamon, 11,694, "Him ne stod aeie *to* nathing" (1205), which in the edition of 1250 becomes, "Him ne stod eye *of* no thing."

33. **doff'd, put off.** *Doff* is a contraction of 'do off,' as *don* of 'do on,' and *dup* (to undo a door) of 'do up': comp. *Nares' Glossary* on *dout* = do out.

gaudy trim, holiday attire. This is not the 'gaudy' of *Il. Penseroso*, 6 (= showy), but of 'gaudy-day' (= festival) in Tennyson's *Enid*: comp. *Ant. and Cleop.* iii. 13. 182, "Let's have another *gaudy-night*" (Lat. *gaudium*, gladness).

34. **so, thereby.**

35. **no season, unseasonable, out of place.**

lusty paramour: see note, *Lyc.* 123. 'Paramour,' lover, is the French *par amour*, by love, an adverbial phrase. Comp. the origin of 'debonair,' *L'Alleg.* 24, and 'demure,' *Il. Pens.* 32.

41. **Pollute:** formed directly from Lat. participle *pollutus* = polluted. Such verbs as 'to pollute,' 'to instruct,' 'to accept,' 'to exhaust,' 'to devote,' etc., are all formed from Latin participles, and this fact frequently led to the employment of these verbs as if they were participles: hence in Milton we find 'pollute' = polluted, 'instruct' = instructed, 'elevate' = elevated, etc. When the participial force of these words was entirely forgotten ■ second participial sign was added, and hence the current forms

‘polluted,’ etc. See Trench, *Eng. Past and Present*, vi.; also Prof. Masson’s *Essay on Milton’s English*, and Abbott, ¶ 342. Compare ‘whist,’ line 64, and note.

41. **sinful blame.** ‘Blame’ = crime, fault (comp. *Macb.* iv. 3. 124); as ‘blameful’ = guilty, and ‘blameless’ = innocent. All Nature is here regarded as guilty: comp. Spenser’s *Hymn of Heavenly Love*, 218, “Then rouse thyself, O Earth, out of thy soil . . . Unmindful of that dearest Lord of thine.”

42. **saintly veil.** Comp. *Par. Lost*, ix. 1054, “Innocence that, as ■ veil, Had shadowed them from knowing ill, was gone,” etc.

maiden white, unsullied purity. See Latham’s *Dictionary* for examples of ‘maiden’ applied to (a) flowers and weapons, e.g. ‘maiden sword,’ 1 *Hen. IV.* v. 4. 134; (b) a fortress that has never been taken; (c) an oration (‘maiden speech’); (d) assizes where no one is condemned: etc.

44. **so near, so closely.** This is a more natural interpretation than to regard the phrase as = he being so near.

45. **cease**, put an end to, cause to cease. See note on *Lyc.* 133: and compare *Cymb.* v. 5, “would cease The present power of life”; *Timon of Ath.* ii. 1, “Be not ceased with slight denial.” Compare the force of the word in such imperatives ■ “Cease then this impious rage,” *Par. Lost*, v. 845.

46. **meek-eyed.** Comp. *Comus*, 213, “pure-eyed Faith, white-handed Hope.”

47. **olive green.** Comp. 3 *Hen. VI.* iv. 6: “An olive branch and laurel crown, As likely to be blest in peace and war.”

48. **the turning sphere.** What Spenser (*H. of Heavenly Love*, 25) calls “that mighty bound which doth embrace the rolling spheres,” the allusion being to the old cosmology which regarded the universe as a frame-work of sphere within sphere, the Earth being at the centre. See note, line 125.

49. **harbinger.** Here used in its radical sense = one preparing ■ lodging or ‘harbour’ for another: its current meaning is ‘fore-runner,’ in which the essence of the original signification is lost. The M.E. is *herbergeour* (A.S. *here*, an army, and *beorgan*, to shelter) = one who prepares lodgings for an army: comp. Bacon’s *Apophthegms*, 54, “There was a *harbinger* who had lodged a gentleman in a very ill room.” The origin of the word is disguised by the intrusion of the letter *n*, as in ‘messenger’ from *message*, ‘porringer’ from *porridge*, etc. See Trench’s *Select Glossary* and comp. Milton’s *Song on May Morning*, 1; *Macb.* i. 4. 46; *Haml.* i. 1. 122; Morris, *Outlines*; etc.

50. **turtle wing.** The name ‘turtle’ belongs originally to a species of dove: comp. *M. W. of W.* iii. 3, “We’ll teach him to know *turtles* from *jays*”; Chaucer, *Cant. Tales*, 10013, “The

turtle's voice is heard, mine own sweet"; and No. XLVII., line 14. The name is from Lat. *tur-tur*, a word which imitates the coo of the dove. 'Turtle' applied to the sea-tortoise is the same word: "the English sailors having a difficulty with the Portuguese *tartaruga*, a tortoise or a turtle, and the Span. *tortuga*, a tortoise, overcame that difficulty by substituting the Eng. *turtle* with ■ grand disregard of the difference between the two creatures." (Skeat). The turtle-dove is a type of true love.

51. *myrtle*. According to Dr. Johnson, the 'emblem of supreme command.' At this time there was peace throughout the Roman dominions; hence the plant may here be the symbol of peace.

52. *strikes*, produces suddenly and as if by enchantment. Comp. the procedure of the enchanter Comus (line 659), "If I but wave this wand, Your nerves are all chained up," etc. Latham quotes Dryden's lines: "Take my caduceus! ... And strike ■ terror through the Stygian strand." Dunster sees in Milton's use of 'strike' a recollection of the Lat. phrase *foedus ferire*, to strike a bargain, but there is no thought of a compact here: the idea is the *suddenness* of the result, as in the phrases 'struck dumb,' 'awe-struck,' etc.

53. *No war*. Of lines 53-84 Landor says that they form "the noblest piece of lyric poetry in any modern language that I am conversant with."

55. *idle spear...hung*. Here Milton, as he often does, introduces a custom of chivalry into classical times; comp. *Sams. Agon*. 1736, where Samson's father resolves to build his son a monument "with all his trophies hung"—the hanging up of trophies over the tomb of a hero being a practice of Gothic chivalry. See also *Rich. III. i. 1*, "Our bruised arms hung up for monuments." For a similar mixture of elements which, in other hands than those of Milton, might be incongruous, compare the blending of classical mythology and Christianity in *Lycidas*.

56. *hooked chariot*; the *covinus* or *falcatae quadrigae* (Livy, i. 37, 41) of the Romans, who seem to have adopted it from the Kelts, the name *covinus* being Keltic. The wheels or axle-trees were armed with cutting instruments or hooks: comp. *F. Q. v. 8. 28*, "With iron wheels and hooks armed dreadfully."

59. *awful, awe-struck*. Here used subjectively: comp. *Rich. II. iii. 3. 76*, "To pay their *awful* duty to our presence." Contrast with the objective sense = awe-inspiring: *2 Hen. VI. v. 1. 98*, "An *awful* princely sceptre"; also No. LXV., line 19. Similarly *awesome* and *aweless* occur in both senses.

60. *sovran*: Milton's spelling of the word 'sovereign,' in which the *g* is due to a mistaken notion that the last syllable is cognate with *reign*. It is from Lat. *superanum* = chief (Ital. *sovran*, O.F. *souverain*). Comp. *Comus*, 41, 639. Milton only once

has 'sov'raign (*Par. Reg.* i. 84) while 'sovran' occurs nineteen times.

64. *whist*, hushed: see note, *Il Pens.* 55. In *Tempest*, i. 2.379; "the wild waves *whist*"; Sandys, *Trans. of Ovid's Meta*, "In dead of night, when all was *whisht* and still." 'Whist,' originally an interjection, was used as a verb, 'to *whist*'=to command silence, the participle 'whist' (for 'whistled,' Abbott, § 342) being equivalent to 'silenced.'

65. *kist*. Comp. *M. of Ven.* v. 1, "When the sweet wind did gently *kiss* the trees." The spelling *kist* is due to the final sharp consonant: when this is doubled, as in *pass*, *kiss*, *smell*, etc., one of the letters is dropped before *t*; hence *past*, *kist*, *smelt*.

66. *Oceán*: read as *O-ce-an*. Comp. *M. of Ven.* v. 1. 1, "tossing on the *oceán*"; *T. A.* iv. 2. 101.

67. *Who*. Here used of an irrational thing, which, by pathetic fallacy, is endowed with forgetfulness: comp. *Rape of Luc.* 1805, "The dispers'd air *who* answered"; Abbott, § 264.

forgot, *forgotten*. This use of the past tense for the past participle was common in Elizabethan English: comp. Abbott, § 343. It is due to the fact that the A.S. past participle was formed by prefixing *ge-* to all verbs (see note, line 155), and affixing *en* or *ed*. When the prefix *ge* was weakened to *i-* or *y-* or dropped altogether, and the suffix reduced to *-e* silent, the past participle sometimes corresponded with the past tense, and the form of the past tense came to be used for the participle.

68. *birds of calm*, *halcyons*; the fable being that the sea was always calm while these birds were breeding—during the seven days preceding and the seven succeeding the shortest day of the year. In classical mythology Alcýoné or Halcýoné was the daughter of Aeolus and wife of Ceýx: husband and wife having called themselves Zeus and Hera, they were for their presumption metamorphosed into birds. Another version is that the husband perished at sea, and the grief-stricken wife having drowned herself the two were changed into birds: see Ovid's *Meta.* xi. 745, "Perque dies placidos hiberno tempore septem Incubat Halcyone pendentibus aequore nidis"; 1 *Hen.* VI. i. 2. 131, "Halcyon days" (called in Greek ἀλκυονίδες ἡμέραι and in Latin *alcyonei dies* or *Alcedonia*). In the phrases 'halcyon beaks' (*King Lear*, ii. 2. 84), 'halcyon bill' (Marlowe, *Jew of Malta*), 'halcyon with her turning breast' (Stover, *Life and Death of Wolsey*), the allusion is not to tranquillity but to the old belief that a halcyon, when suspended, shows which way the wind blows. In scientific nomenclature the unaspirated forms are employed to denote certain zoophytes: *alcyonium*, *alcyonic*, *alcyonite*, *alcyonoid*, etc.

brooding. Comp. *Par. Lost*, vii. 243, "On the watery

calm His *brooding* wings the Spirit of God outspread"; also *L'Alleg.* 6, and note there. There is no doubt that in the present case 'brooding' is to be taken literally.

69. **amaze.** The use of 'amaze' as a substantive is almost obsolete, its place being taken by 'amazement': comp. Addison's *Cato*, iv. 3. 58, "With pleasure and *amaze* I stand transported." See further, No. LVIII., 1.

70. Every word in this line intensifies the notion of 'fixedness.' On 'steadfast,' see notes *Il Pens.* 32, and line 111, below.

71. **precious influence.** Compare *L'Alleg.* 122, "Whose bright eyes Rain *influence*," and note there: also note on *Il Pens.* 24. Shakespeare has 'the skiey influences,' *M. for M.* iii. 1; 'planetary influence,' *K. Lear*, i. 2. 135; and for some of his numerous allusions to astrology see his *Sonnets*, 14, 15, 25, 26; *Rom. and Jul.* i. 4, v. 3; *King Lear*, i. 2, 136; ii. 2; iv. 3; *Twelfth Night*, i. 3, i. 4; ii. 1, ii. 5; *Much Ado*, i. 3; ii. 1; v. 2. See also Trench's *Study of Words* on the astrological element in the English vocabulary. 'Precious': Milton wrote *prettious* (Lat. *preuum*, value), the *c* being due to old French *precios*.

73. **For all.** These two words in combination are equivalent to 'notwithstanding': comp. Milton's second sonnet, *On the Detraction*, etc., 14, "For all this waste of wealth and loss of blood," where *all* does not qualify *waste*. It is sometimes said that, when the phrase is expanded, *all* is found to be the subject of an unexpressed verb, the meaning of 'notwithstanding' being expressed by *for* alone: this would explain the above examples, but not such as the following: Tindale, *Acts*, xvi. 39, "They have beaten us openly ... for all that we are Romans"; *John*, xxi. 11, "For all there were so many"; *Cymb.* v. 4. 209, "For all he be a Roman"; or line 74 of this poem. See Abbott, § 154.

74. **Lucifer**, i.e. the planet Venus, as the morning-star or light-bringer (*lux*, light; *fero*, to bear): Milton's conceit is that day-break is a warning for the stars to disappear. See further in the notes on No. XVIII. Grammatically 'for all' governs 'Lucifer.'

75. **orbs.** Either denoting the stars themselves as in *M. of Ven.* v. 1, "There's not the smallest *orb*," etc., or their orbits, as in *Par. Lost*, v. 860, "When fatal course had circled his full *orb*." Milton also has 'orb' in the sense of 'wheel' (*Par. Lost*, vi. 828), and 'eye' (*Par. Lost*, iii. 25). Comp. *M. N. D.* iii. 2. 61, "Venus in her glimmering *sphere*."

76. **bespake.** Not merely 'spake,' but 'spake with authority.' Milton sometimes uses the compound form as a mere equivalent for the simple verb: see note, *Lyc.* 112. The verb is used in *Par. Lost*, ii. 849; iv. 1005; and *Par. Reg.* i. 43.

bid, bade (the strong form being the more common). The form *bode* is obsolete. *Bid* has arisen out of the past participle

bidden: see note on ‘forgot,’ line 67. This is one of those verbs after which the simple infinitive (without *to*) is used. Such omission of *to* now occurs with so few verbs that *to* is often called the sign of the infinitive; but in Early English the only sign of the infinitive was the termination *-en* (e.g. *speken*, to speak; he can *speken*). The infinitive, being used as a noun, had a dative form called the gerund which was preceded by *to*; and confusion between the gerundial infinitive and the simple infinitive led to the general use of *to*. Comp. *Arcades*, 13, “Envy bid conceal the rest”; in *Lyc.* 22, *bid* is a different verb (see note there).

78. *Had given*, etc.; *had given place to day*. ‘Her’ may refer either to ‘gloom’ or ‘day,’ but comp. Milton’s *Vacation Exercise*, 58, “To the next I may resign my room,” on the analogy of which ‘her’ would refer to ‘gloom.’

79. Compare what is said of the moon in *Il Pens.* 59, and also *P. L.* iv. 35. On *wonted*, see note, l. 10.

80. *hid his head*, etc. Warton quotes from Spenser’s *Shepherds’ Calendar*; *April*, 75-83,

“ I sawe Phoebus thrust out his golden hedde,
Upon her to gaze ;
But, when he sawe how broade her beames did spredde,
It did him amaze.
He blusht to see another Sunne below,
Ne durst againe his fyrye face out shewe :
Let him, if he dare,
His brightnesse compare
With hers, to have the overthrowe.”

81. *As*, as if, as though. This use of ‘as’ to introduce a supposition is archaic: comp. *Havelock the Dane*, 508, “Starinde als he were wod”; 2 *Hen. VI.* i. 1. 103, “Undoing all, as all had never been”; *Par. Reg.* iv. 447, “I heard the wrack, As earth and sky would mingle”; Tennyson’s *Enid*, 210, “As to abolish him.” See Abbott, §§ 101, 107.

82. *new-enlighten’d*: adj. compounded of a participle and a simple adverb. Comp. “new-intrusted,” *Comus*, 36; “new-enlivened,” *ibid.* 228; “new-spangled,” *Lyc.* 170; “new-created,” *Par. Lost*, iii. 89; “smooth-dittied,” *Comus*, 86.

84. *burning axletree*. Comp. *Comus*, 95, “the gilded car of day His glowing axle doth allay”: *Aen.* vi. 482, “Atlas axem umero torquet”; Sandys, Ovid’s *Meta*. i. 7, “And burn heaven’s axletree”; *Troilus and Cressida*, i. 3. 65, “Strong as the axle-tree In which the Heavens ride.” ‘Axletree’ = axis, M.E. *axletre*, was in earlier use than the simple word *axle*, and included all the senses of that word as well as of *axis*. The only surviving sense of the word is that of ‘the fixed bar on the

rounded ends of which the wheels of a carriage revolve,' being replaced in its other significations by 'axle' or 'axis.' *Axle* does not occur in Old English at all, but has been taken from the 13th cent. compound *axle-tree* = *ax-tree* (O.E. *eax*, axle; *treow* = beam, as in *roof-tree*, *saddle-tree*, *door-tree*, *boot-tree*, etc.).

85. **shepherds**: see *Luke*, ii. 8. **lawn**: see note, *L'Alleg.* 71, and comp. *Par. Lost*, iv. 252, "lawns or level downs."

86. **Or ere.** 'Or' = *ere* = before: about this there is no dispute, the use of *or* for *ere* (A.S. *aer*) being common enough; comp. *Psalm* xc. 2; *Hamlet*, i. 2. 183; *Temp.* i. 2. 11, etc. But it is disputed whether '*ere*' in the combination 'or *ere*' is (1) a corruption of *e'er* = ever, so that 'or *ere*' = before ever; or (2) the preposition '*ere*' = before, so that 'or *ere*' = *ere ere* = before before (a reduplication due to the meaning of *or* having nearly or altogether died out). The latter is the view favoured by Skeat, who regards such a phrase as 'or ever' as due to a confusion of *ere* with *e'er*. The former is adopted by Prof. Hales on the ground that *ere*, on the analogy of such phrases as '*ere twice*' (*M. for M.* iv. 3. 92), '*ere yet*' (*Par. Lost*, x. 584), is clearly adverbial and modifies a clause: in the text 'or *ere* the point of dawn' is, therefore, equivalent to 'Before ever the point of dawn (had come).' To this explanation there are few objections except that in Early English we have 'before er,' 'before or,' where the second word can hardly be a corruption of *ever*, and that it is more likely that *ever* should replace *ere* than *vice versa*. See Abbott, § 131.

point of dawn. This is the French *point de jour*: comp. *Genesis*, xxv. 32, "at the *point* to die"; Davies' *Immor. of Soul*, "when time's first *point* began."

88. **than, then.** *Than* and *then* are radically the same word: usage has differentiated them.

89. **mighty Pan.** Pan being the god of flocks and shepherds among the Greeks, and Christ being spoken of in Scripture as 'the Good Shepherd' (*John*, x. 11, *Heb.* xiii. 20), Milton here follows Spenser in speaking of Christ as the true Pan—the true God of shepherds. See Spenser's *Shepherd's Calendar*, *May*, 54: "When great Pan account of shepherds shall ask," with the Gloss: "Great Pan is Christ, the very God of all shepheards which calleth himselfe the greate, and good shepheard. The name is most rightly (methinkes) applyed to Him; for Pan signifieth all, or omnipotent, which is onely the Lord Jesus. And by that name (as I remember) he is called of Eusebius, in his fifte book *De Preparat. Evang.*, who thereof telleth a proper storie to that purpose. Which story is first recorded of Plutarch, in his booke of the ceasing of Oracles; and of Lavetere translated, in his booke of walking sprightes; who sayth, that about the same time that our Lord suffered His most bitter passion, for the redemption of man,

certain passengers sayling from Italy to Cyprus, and passing by certaine Iles called Paxæ, heard a voyce calling alowde Thamus, Thamus! (now Thamus was the name of an *Ægyptian*, which was Pilote of the ship) who, giving care to the cry, was bidden, when he came to Palodes, to tel that the great Pan was dead: which he doubting to doe, yet for that when he came to Palodes, there sodeinly was such a calme of winde, that the shippe stode still in the sea unmoved, he was forced to cry alowd that Pan was dead; wherewithall there was heard suche piteous outcryes and dreadfull shriking, as hath not bene the like. By whych Pan, though of some be understande the great Satanas, whose kingdome at that time was by Christ conquered, the gates of hell broken up, and death by death delivered to eternal death (for at that time, as he sayth, all Oracles surceased, and enchaunted spirits, that were wont to delude the people, thenceforth held theyr peace:) and also at the demaund of the Emperoure Tiberius, who that Pan should be, answere was made him by the wisest and best learned, that it was the sonne of Mercurie and Penelope; yet I thinke it more properly meant of the death of Christ, the onely and very Pan then suffering for his flock." Mrs. Browning has a poem entitled "The Dead Pan," which is founded on the same tradition. Comp. Cowley's lines :

"And though *Pan's death long since all or'cles broke,*
Yet still in rhyme the fiend Apollo spoke."

90. *Was* ... *come* : see note, *Lycidas*, 97. With some intransitive verbs of motion (e.g. to go, come, arrive, enter), either of the auxiliaries *be* and *have* is used; in Elizabethan writers both forms are common: thus 'I am arrived' expresses my present state, while 'I have arrived' expresses the activity which preceded the present state. This distinction of meaning is not now strictly observed, and the auxiliary *have* is in general use.

92. *Was*. The verb is singular because 'their loves' and 'their sheep' each form a single subject or topic of conversation.

silly thoughts, simple thoughts. This is evidently suggested by Spenser's *H. of Heavenly Love* :

"When Him the *silly Shepherds* came to see,
Whom greatest Princes sought on lowest knee."

On the changes of meaning undergone by many words which first signified goodness, and finally foolishness, see Trench's *Study of Words*, and *Select Glossary*: "'silly' (the same as German *selig*) has successively meant (1) blissful (so the *Prompt. Parv.*), (2) innocent, (3) harmless, (4) weakly foolish. 'O *sely* woman, full of innocence,' Chaucer, *Legend of Fair Women*, 1252." The M.E. form was *sely*; A.S. *sælig* or *gesælig*, happy. Comp. No. XLVII., l. 9.

93. *such* ... *as* : see note, *L'Alleg.* 29.

95. *strook*, produced. Milton uses three forms of the participle—*strook* (*Com.* 301, *Par. Lost*, ii. 165, vi. 863, x. 413, xi. 264, *Par. Reg.* iv. 576), *struck* (*Sams. Agon.* 1686), *strucken* (*Par. Lost*, ix. 1064), his choice being determined by the demands of rhyme and rhythm. There is also a form *stricken*. ‘To strike music’ is, of course, applicable to stringed instruments: comp. *Alexander’s Feast*, 99; *Collins’ Ode on The Passions*, 23.

96. *Divinely-warbled voice*. As in ‘warbled string’ (*Arcades*, 87) ‘warbled’ may be taken in an active sense = warbling, or passively = made to warble or trill. The perfect participle frequently occurs in Elizabethan English in this sense: comp. *Sams. Agon.* 119, ‘languished’ = languishing; *ib.* 186, ‘festered’ = festering; *Par. Lost*, iv. 699, ‘flourished’ = flourishing.

97. *stringéd noise*, *i.e.* the music of the heavenly harps (see No. LXIII., 1. 13). On this sense of ‘noise,’ see note, *Il Pens.* 61, and comp. “God is gone up with a merry noise,” *Book of Common Prayer*, *Psalms*, xlvii. 5; “one noise (*i.e.* company) of fiddlers,” Ben Jonson’s *Epicene*; “that melodious noise,” No. LXIII., 1. 18; also *F. Q.* i. 12. 39.

98. *As*: ‘such as’ or ‘as (which).’ **in** **blissful rapture took**. On this use of ‘take’ = charm, captivate, compare note on ‘taketh,’ No. XXXVI., 1. 6: and see *Comus*, 558: “Silence was *took* ere she was *ware*.” On ‘rapture,’ see note, *Il Pens.* 46.

99. *loth*, reluctant. The same as ‘loath’ (M.E. *loth*: A.S. *lāth*, hateful). That which we are loath to do is *loathsome* or *loathly* (*Temp.* iv. 1; 2 *Hen. IV.* iv. 4).

100. *thousand*: see Abbott, § 87.

close. Here used in its technical sense = the final cadence of a piece of music: *Rich. II.* ii. 1. 12, and *Com.* 548; also Dryden’s *Fables*, “At every *close* she made, the attending throng Reply’d.” Curiously enough Dryden also has *close* in the sense of *beginning*: “In the *close* of night Philomel begins her heavenly lay,” the *close* of day being the beginning of night.

101. *Nature*: nom. to ‘was’ (line 104).

102. *hallow* .. *seat*. Either implying that the Moon is a hollow shell or that the sound fills the vault of heaven in which the Moon is placed.

103. *Cynthia’s*: see notes, No. XVIII.; and *Il Pens.* 59. *aery* region: comp. *Com.* 231, “thy airy shell” = the atmosphere. *thrilling*: attributive to ‘sound,’ 1. 101 = warbling, or perhaps with some reference to its radical sense of piercing (comp. *nostril*).

104. *won*, persuaded. In this sense followed by an infinitive: comp. *Par. Lost*, xii. 502, “They *win* great numbers to receive With joy the tidings.”

106. *its*. One of the three instances of the occurrence of the word *its* in Milton's poetry (the other two being in *Par. Lost*, i. 254, iv. 813): see notes, *Il Pens.* 128, and line 139 of this poem.

107. *alone*, by itself. Nature was therefore no longer required. The meaning is not 'and no other,' for Nature had hitherto done so.

108. *in happier union*. The sense is compressed: 'She knew that such harmony as was now heard could *by itself* hold all heaven and earth in union'; and further, 'She knew that this union would be *happier* than that produced by Nature,' viz. the harmony of the spheres. Comp. *Arcades*, 71.

109. *surrounds*, encompasses. Milton is said to be the first author of note who used the word in this current sense, which it has acquired through a supposed connection with *round*. Shakespeare does not use it. Its original sense is 'to overflow' (Lat. *super-undare*).

their sight = them seeing: see note, *Lyc.* 184; and comp. *Ham.* v. l. 286.

110. *globe of circular light*. Put, by hypallage, for 'a circular globe (or body) of light.' For this use of *globe* comp. *Par. Lost*, ii. 512, "a globe of fiery seraphim"; so that the phrase 'circular globe' is not necessarily redundant. Milton's language regarding figures, e.g. circle, wheel, globe, orb, cube, sphere, etc., is somewhat confusing: see *Sams. Agon.* 172 ('sphere' = circle); *Par. Lost*, v. 593 ('orb' = circle); *ib.* vi. 552 ('cube' = square); etc. Comp. Marsh's *Lect. on Eng. Lang.* xxvi.

111. *with long beams ... array'd*: clothed the modest night with its long rays. Comp. *Comus*, 340, "long-levelled rule of streaming light": *Sams. Agon.* 549, "Heaven's fiery rod." *shamefaced*: corrupted from *shame-fast*; comp. *F. Q.* iv. 10. 50, "shamefastness." The termination *fast* = firm: see notes, *Il Pens.* 32, and line 70, above.

112. *helméd*, helmeted (A.S. *helm*, that which protects: *helmet* is a dimin.). *Cherubim...Seraphim*: Hebrew plurals; the English Bible has the irregular double plural *cherubims* (*Gen.* iii. 24; *Exod.* xxv. 18). Shakespeare has *cherubim* as a singular (*Othello*, iv. 2. 63) and Dryden *cherubin*. When the word *cherub* is applied to a beautiful child, the plural now current is *cherubs*: *cherubim* or *cherubims* being used of celestial spirits only. For other words with their original plural and an English plural both in use, see Morris, *Eng. Accidence* § 84; *beau*, *focus*, *appendix*, *formula*, etc. Comp. *At a Solemn Music*, 10, 12.

114. *display'd*. Comp. *Il Pens.* 149.

116. *unexpressive*: see notes, *Lycidas*, 176, 64; and comp. *As You Like It*, iii. 2. 28, "The fair, the chaste and *unexpressive* she."

117. **Such music.** Warton refers to *Par. Lost*, vii. 558 *et seq.*

119. The allusions to the ‘sons of the morning’ and the creation of earth, sea, and sky are explained by Job xxxviii. 4-11, “Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy? Or who shut up the sea with doors, when it brake forth, as if it had issued out of the womb? When I made the cloud the garment thereof, and thick darkness a swaddling-band for it, And brake up for it my decreed place, and set bars and doors, And said, Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed.” See also *Isaiah* xiv. 12.

sung, sang. See note on ‘sunk,’ *Lyc.* 102.

122. **well-balanced world:** comp. *Par. Lost*, iv. 1000, “The pendulous round Earth with *balanced* air In counterpoise,” **hinges:** comp. *Par. Reg.* iv. 413, “From the four *hinges* of the world.” A hinge is strictly that upon which anything *hangs*.

123. **cast, laid** (Lat. *jacere*): comp. *2 Kings*, xix. 32, and *P.L.* vi. 869.

124. **weltering:** see note, *Lyc.* 13.

oozy: see note, *Lyc.* 175; and comp. *Par. Lost*, vii. 303, *Vac. Ex.*, 92, *Tempest*, i. 2. 252.

125. **Ring out, ye crystal spheres.** Milton’s references to the music of the spheres are numerous: comp. *Arcades*, 62:

“Then listen I
To the celestial Siren’s harmony,
That sit upon the nine infolded spheres,” etc.

Also *Comus*, 112, “the *starry quire*”; *ib.* 243, “give resounding grace to all *Heavens harmonies*”; *ib.* 1021, “Higher than the *sphery chime*”; *Par. Lost*, v. 620,

“Mystical dance, which yonder starry sphere
Of planets and of fixed in all her wheels
Resembles nearest, mazes intricate,
Eccentric, interwolved, yet regular,
Then most, when most irregular they seem;
And in their motions harmony divine
So smooths her charming tones, that God’s own ear
Listens delighted.”

Also No. LXIII., 1. 2, “*Sphere-born* harmonious Sisters, Voice and Verse.” In the present case, as in the lines quoted from *Arcades* Milton refers (1) to the Pythagorean doctrine of the music of the

spheres; and (2) to that system of astronomy developed by Eudoxus, Plato, Aristotle, Hipparchus, Ptolemy, and others, which is usually called the Ptolemaic system.

(1) Pythagoras (B.C. 580), having remarked that the pitch of notes depends on the rate of vibration, and also that the planets move with different velocities, was led to extend the same relation to the planets and to suppose that they emit sounds proportional to their respective distances from the Earth, thus forming a celestial concert too melodious to affect the gross ears of mankind. This is what is meant by the music or harmony of the spheres. Plato supposes this harmony to be produced by Sirens.

(2) According to the Ptolemaic system of astronomy the Earth was the centre of our universe, and the apparent motions of the other heavenly bodies were due to the fact that they were fixed in transparent or crystal spheres enclosing the central Earth at different distances. Plato recognized only eight of such spheres, the outermost being that of the Fixed Stars. Later, two more spheres were added—the crystalline sphere outside of that of the fixed stars, and, beyond all, the Tenth Sphere, called the Primum Mobile or 'first moved,' which contained all the others. In the above passage from *Arcades* Milton speaks of the music of the spheres as being produced by the nine Muses that sit upon the nine inner spheres.

Shakespeare alludes to the music of the spheres in a beautiful passage (*M. of V.* v. 1. 61):

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins," etc.

Comp. also *Pericles*, v. 1. 230; *Ant. and Cleop.* v. 2. 83; etc. For a detailed account see Plato's *Republic* (Bk. x.), where a theory is given of the relation of the Fates to the Pythagorean system. Fate or Necessity has on her knees a spindle of adamant, and the turning of this spindle directs the motions of the heavenly bodies. "The spindle turns on the knees of Necessity; and on the upper surface of each circle is a siren who goes round with it, hymning a single sound and note. The eight together form one harmony, and round about at equal intervals there is another band, three in number, each sitting upon her throne: these are the Fates, daughters of Necessity, who are clothed in white raiment and have crowns of wool upon their heads, Lachesis and Clotho and Atropos, who accompany with their voices the harmony of the sirens."

126. human ears. The heavenly harmony is inaudible to men's impure ears: comp. *Arc.* 72, "the heavenly tune which none can hear Of human mould with gross unpurged ear"; also *Com.* 458, 997.

127. **touch our senses.** Comp. *Il Pens.* 13, "too bright To hit the sense of human sight"; *M. of V.* v. 1. 76, *Cor.* v. 2. 11.

128. **silver chime.** Comp. *Com.* 1021, "sphery chime." 'Chime' is strictly 'harmony': the word is cognate with *cymbal* (l. 208).

130. **bass ... organ.** Comp. note, No. II., l. 44. On this line Warton says: "Milton was not yet a Puritan. Afterwards, he and his friends, the fanatics, would not have allowed of so papistical an establishment as an organ and a choir, even in Heaven."

132. **consort, accompaniment.** The word is sometimes mistakenly written *concert*: see note, *Il Pens.* 145, and No. LXIII., l. 27. Mr. Palgrave thinks it uncertain whether the word is here used in the sense of *accompanying* or simply of *concert*. **to:** see notes, *Lyc.* 13, 33, 44.

134. **Enwrap:** see note, *L'Alleg.* 136.

135. **the age of gold**; the reign of Saturn, a time of peace and happiness: see note, *Il Pens.* 24. Comp. Ovid's *Meta.* i. 89 *et seq.*: *Aurea prima sata est aetas*, etc.; and *As You Like It*, i. 1, "fleet the time carelessly, as they did in the golden world."

136. **speckled Vanity.** Why should Vanity be so described? Either (as Warton thinks) because Milton had in mind the *maculosum nefas* (foul crime) of Horace, *Odes*, iv. 5. 22, 'speckled' being equivalent to 'corrupt'; or because 'speckled' = spotted, variegated, and therefore 'showy.' It would almost seem that Milton had in view Spenser's description of the vain serpent, (Virgil's *Gnat*, 250): "An huge great Serpent, all *with speckles pied*... And with proud vaunt his head aloft doth hold; His crest above, *spotted with purple dye*." Comp. *Par. Lost*, ix. 429, "speckled with gold"; *M. N. D.* i. 110, *Rich. II.* iii. 2. 134.

138. **leprous ... mould.** The leprosy of sin is a common metaphor. The 'earthly mould' is the Earth itself (see Mayhew and Skeat's *M. E. Dict.*; *on molde*=in the earth, in the world). Comp. *Rom.* vi. 6, and *The Princess*, iv. 203.

139. **Hell itself ... her.** Here *her* and *itself* are both used of Hell, an instance of the unsettled usage of the pronouns in Milton's time: see notes on *its*, l. 106, and *his*, *Il Pens.* 128. Milton's use of *her* in this case may be due either to his fondness for the feminine personification or to the fact that A.S. *hel* is feminine: so in l. 148, A.S. *Heafon* being feminine. Comp. *Com.* 222, where *her* is used of a cloud, the Lat. *nubes* being fem. See, further, notes on *Il Pens.* 92, 143.

140. Warton quotes *AEn.* viii. 245, *Regna recludat pallida*, etc., "(As if Earth) should expose the realms of ghastly gloom which the gods hate, and from above the vast abyss were to be seen, and the spectres dazzled by the influx of day." **peering day.** 'To peer is to pry or peep (active) or to come

just into sight (neuter); the latter is the meaning here. Comp. *Tam. Shrew*, iv. 3, "Honour *peereeth* through the meanest habit." But Dunster probably exaggerates the significance of the word when he says: "The peering day here is the first dawn of the Gospel, by the birth of the Redeemer."

142. **return to men.** An allusion to Astrea, the goddess of Justice, who during the golden age lived among men; but when that age passed away, withdrew with her sister Pudicitia (Purity). In the lines on the *Death of a Fair Infant*, 50, Milton calls her "that just Maid who once before Forsook the hated earth." Comp. Jonson's *Golden Age Restored*.

143. **Orb'd ... between.** This is the reading of the second edition (1673); the first edition (1645) had:

"Th' enameld Arras of the Rainbow wearing,
And Mercy sat between."

'Orb'd in' = encircled by, either partially or totally (in which case we may suppose a double rainbow, as suggested by Dunster). like glories, i.e. similar to the glorious tints of the rainbow.

145. **sheen**, brightness. Comp. *Com.* 893, 'azurn sheen'; *ib.* 1003, 'spangled sheen' *Epit. on M. of W.* 73, 'clad in radiant sheen'; *F. Q.* ii. 1. 10, 'So fair and sheen' (adj.); *On Death of Fair Infant*, 48, 'sheeny' (adj.). *Sheen* is cognate with *show*.

146. **tissued**: either 'variegated' or 'interwoven.' Comp. *Com.* 301, "plighted clouds"; also No. xix., l. 20, note.

steering. Contrast the intrans. use of the verb 'steer' (= move) in *Sams. Agon.* iii, "The tread of many feet steering this way."

150. **yet**: see note, *II Pens.* 30.

152. **bitter cross.** Comp. 1 *Hen. IV.* i. 1. 25, "those blessed feet ... were nailed For our advantage on the *bitter cross*": also *M. for M.* ii. 2. 74, *Rich. III.* i. 2. 194.

153. **loss**: what we have lost. Comp. *Par. Lost*, iii. 280-302.

154. **both Himself, etc.** Comp. *Par. Lost*, iii. 296,

"Dying rise; and rising, with him raise
His brethren ransomed with his own dear life."

155. **ychain'd.** See note on 'yclept,' *L'Alleg.* 12. Spenser has yclad, ybent, ygo, ypent, yrapt, ytost, ywrake, etc. In M.E. the prefix *ge-* was weakened to *i-* or *y-* and disappeared altogether in the northern dialect.

156. **wakeful.** Here used objectively: comp. 'dreadful,' line 164, and 'awful' (see note, l. 59).

trump of doom: comp. No. II., *Song for St. Cecilia's Day*, lines 59-62.

158. The references are to the giving of the Mosaic Law: — *Exodus*, xix.

160. aged Earth. Comp. *Rom. and Jul.* ii. 3, “The earth, that’s nature’s mother” (a classical notion); 1 *Hen. IV.* iii. 1. 32, “the old beldam Earth.”

aghast: Milton wrote ‘agast,’ for which ‘aghast’ has been erroneously substituted and is still employed. It is the participle of an old verb *agasten* (a- intensive; O.E. *gaestan*, to terrify); comp. Chaucer, *Legend of G. W.* 1171, “What may it be That me agasteth in myn slep”; Spenser, *F. Q.* i. 9. 21, “Or other griesly thing that him aghast.” The fuller form of the past participle = ‘agasted,’ and the present participle = ‘agasting,’ are both obsolete; comp. Stanyhurst’s *Aeneid*, ii. 29, “Shivering mothers... do wander agasted.” (Comp. the two participles *roast* and *roasted*). The unetymological spelling with *gh* appears first in Scotch about 1425, and became general about 1700: it is probably due to a supposed connection with *ghast*, *ghaist*, *ghost*. Still another false derivation is seen in the forms *agazed*, *agased*; comp. 1 *Hen. VI.* i. 1. 126, “The whole army stood agazed on him.” This spelling is due to supposed connection with *gaze*, an error rendered possible by the fact that the vowel is long in O.E. *gaestan*: hence *agāsed*. (Comp. *lit.*, lighted; *pāst*, *pāced*, etc.).

161. terrour: Fr. *terreur*. The spelling points to the fact that the word came into English from the Lat. *terror*, indirectly through French; but (see note on *horroure*, l. 172) the spelling alone is not conclusive evidence of this. Comp. *All’s Well*, ii. 3. 4.

162. Comp. *Par. Lost*, vi. 217:

“All Heaven resounded, and had Earth been then,
All Earth had to her centre shook.”

centre. So in *Com.* 382, ‘centre’ = centre of the Earth, and in *Par. Lost*, i. 686, “Men also ... Ransacked the centre.” Sometimes the word was used of the Earth itself, as the fixed centre of the whole universe according to the Ptolemaic astronomy (*Par. Reg.* iv. 534). Comp. *Hamlet* ii. 2. 159.

163. last session, the Last Judgment. ‘Session’ and ‘assize’ (a cognate word through the French; Lat. *sedere*, to sit) are both commonly applied in our literature, with such adjs. as *great*, *last*, etc. to the Day of Judgment: comp. Hampole’s *Prick of Conscience*, 5514: “The aythen men at that great assys”; Sylvester’s *Du Bartas*, i. 2: “When God his Sizes holds.” *Session*, *assessment*, *assize*, *excise* (a corruption of *assize*), *size*, etc. are cognate. Comp. *Par. Lost*, ii. 514.

164. spread, displayed: comp. *Par. Lost*, ii. 960.

167. *But now: and only now.*

168. *old Dragon*: see *Rev.* xx. 2, “(An angel) laid hold on the dragon, the old serpent, which is the Devil and Satan, and bound him for a thousand years.” So in *Sams. Agon.* 1692, and in *Par. Lost*, x. 529, *dragon* = serpent. Comp. *Com.* 393, ‘*dragon watch*,’ and Tennyson’s *Dream of F. W.* 255, ‘*dragon eyes*,’ where the reference is to the dragon’s keenness of vision, an idea contained in the name (Gr. δέρκομαι, to see). Comp. further, *Il Pens.* 59, and *M. N. D.* iii. 2. 379 where the allusion is to its swiftness.

169. *straiter*. ‘*Strait*’ is a doublet of *strict*. Comp. *F. Q.* i. 11. 23, “*in straighter bandes*,” where ‘*strait*’ is confused with ‘*straight*’.

171. *wroth*. Milton first wrote *wrath*, the older form (A.S. *wrāth*, angry). *Wrath* is not found as a subst. in A.S.

172. *Swinges ... tail*. Comp. *Rev.* xii. 4, and the account of the Great Dragon in *F. Q.* i. 11. 113:

“ His huge long tayle, wound up in hundred foldes,
Does overspred his long bras-scaly back ...
It sweepeth all the land behind him farre ”:

also *ib.* 23.

“ His hideous tayle then hurled he about.”

Browne refers also to a passage of Marvell’s *First Anniversary* which seems to have been suggested by Milton’s lines: “And stars still fall, and still the dragon’s tail *Swinges the volumes of its horrid flail*.” So Waller, with reference to the whale, speaks of its “tail’s impetuous *swing*.” ‘*Swinges*’ = brandishes, beats about: this is the only case in which Milton uses the word, which is really the causal form of *swing*. Comp. *drink* and *drench*, *methinks* and *think*, *sit* and *set*, *fall* and *fell*, etc. The intrusive *d* in the form *swindges* (used in the original editions) is due to the soft *g*. *horroure*: see note on ‘*terroure*,’ l. 161; this word comes directly from Latin, the spelling being due to force of analogy. Comp. *Com.* 38, “the nodding *horror* of whose shady brows,” where the word has its radical sense of shagginess (Lat. *horrere*, to bristle), as it may have here. Or ‘*horror*’ may = object of horror: see note on ‘*sorrow*,’ *Lyc.* 166, and Comp. Dryden’s Trans. of Ovid’s *Meta.*: “Shook the shady *honours* of her head.” *folded*: see description of Spenser’s dragon, quoted above.

173. *oracles are dumb*. “The idea, from this point to line 236, is that of the sudden paralysis of the gods and enchantments of the Pagan religions at the birth of Christ” (Masson). So Rabelais in *Pantagruel*, iii. 24, says: “You must know that the oracles are all of them become as dumb as so many fishes since the advent of that Saviour King, whose coming into the world has made all oracles and prophecies to cease.” See also *Gloss* on *Shepherd*:

Calendar, May, quoted in the notes on l. 89. The period at which oracles ceased to give forth their deliverances has been the subject of controversy. Eusebius and many Christian writers held the view here adopted by Milton, that they became silent at the birth of Christ, and doubtless the superstition, which had long lost its hold on the public mind, gradually disappeared before the light of Christianity. Nevertheless, there is abundant evidence that the oracles were consulted during several centuries of the Christian era, and edicts against them were issued by various emperors. Many of the Christian fathers regarded them, somewhat inconsistently, as due to the inspiration of the devil; and this might be the view held by Milton (see lines 167-170 and *Par. Reg.* 455, where Christ is made to say to Satan; "No more shalt thou by oracling abuse The Gentiles; henceforth oracles are ceased.") See further in notes, ll. 176, 177, 178. 'Oracle' (Lat. *oraculum*, a double diminutive from *orare*, to speak) is a term applied to the utterances or responses of a deity, to the deity responding, ■ to the place where the response is uttered.

174. **hideous hum.** Comp. Virgil's account of the cave of the Cumæan Sibyl when Aeneas went to consult her before descending into the lower world (*Æn.* vi. 42-100); when inspired by the god Apollo she "from her cell shrills forth awful mysteries and booms again from the cavern, robing her truth in darkness."

175. **deceiving, deceitful, or (at least) ambiguous.**

176. **Apollo ... shrine.** The most famous oracles of antiquity were those of Apollo: he was consulted at over twenty of these, e.g. Delphi, Abdera, Delos, Lesbos, etc. A 'shrine' is a place sacred to a divinity: see note on 'cell,' l. 180. Comp. Virgil's *Æn.* ii. 351: *Excessere omnes, adytis arisque relictis.*

177. **divine, i.e. utter presages or cause them to be uttered.** In his essay on the Pagan Oracles De Quincey says: "The fathers regarded it ■ a duty of Christianity to destroy Oracles; and holding that baseless creed, some of them went on to affirm, in mere defiance of history, that Christianity *had* destroyed Oracles. But *why* did the fathers fancy it so special a duty of the Christian faith to destroy Oracles? Simply for these two reasons viz., that (1) Most falsely they supposed *prophecy* to be the main function of ■ Oracle; whereas it did not enter into the main business of an Oracle by so much ■ once in a thousand responses. (2) Not less erroneously they assumed this to be the inevitable parent of a collision with Christianity, for all prophecy, and the spirit of prophecy, they supposed to be a regular prerogative of Christianity, sacred, in fact, to the true faith by some inalienable right. But no such claim is anywhere advanced in Scripture."

178. **steep of Delphos.** 'Delphos' is the mediaeval form of 'Delphi,' the name of a small town in Phocis, situated on the S.W.

extremity of Mt. Parnassus in Greece. Here was the most celebrated oracle of Apollo, the oracular divinations being uttered by a priestess called Pythea or the Pythoness in the temple of that god. From a chasm in the centre of the building rose a mephitic vapour, and the priestess sat on a tripod over the chasm, so that she might be readily intoxicated by the exhalations. The words she uttered while in this frenzied state were believed to be the revelations of Apollo. The Delphic oracle was finally suppressed by Theodosius. The name Delphos (applied to Delphi) is used by Milton, *Par. Reg.* i. 458, and by Shakespeare, *Wint. Tale*, ii. 1. Comp. *Lines on Shakespeare*, “Delphic lines” = oracular lines: Gray’s *Prog. of Poesy*, 66, “Woods, that wave o’er: Delphi’s steep.”

179. **nightly.** Comp. *Il Pens.* 84, *Arc.* 48. ‘Nightly’ here = nocturnal, pertaining to night. It is an adj., though its force is that of an adverb. Comp. Wordsworth, “The *nightly* hunter lifting up his eyes” = The hunter lifting up his eyes *at night*. *trance*: state of ecstasy; see note, *Il Pens.* 165. Sometimes the paroxysms of the priestess were so dreadful that the priests and suppliants fled in terror: comp. Virgil’s *Æn.* vi. 100. *breathed spell*; spell due to the exhalations from beneath the tripod: on ‘spell’ see note, *Il Pens.* 170; the word was first used in a good sense, but occurs in the bad sense of ‘magic’ — early as Gower’s *Confessio Amantis* (1393).

180. **pale-eyed.** Afterwards used in Pope’s *Eloisa*, 21, “Shrines where their vigils *pale-eyed* virgins keep.” Comp. *Hen. V.* iv. 2. 47, “*pale-dead eyes*”; Shakespeare has also ‘pale-visaged,’ ‘pale-faced,’ ‘pale-hearted,’ ‘pale hope,’ etc. *cell*, i.e. the adytum or innermost shrine, accessible only to the priests and the initiated (Lat. *cella*).

181. **o’er:** attributive to ‘mountains.

183. **voice of weeping.** Comp. the language of *Isaiah*, lxv. 19, and *Matt.* ii. 18. The allusion is explained by the Gloss quoted in the notes on line 89.

184. **haunted spring.** Comp. *L’Alleg.* 130, *Il Pens.* 137 and 154, “unseen Genius of the wood”; *Com.* 267; *Lyc.* 183, “the Genius of the shore”; *Par. Lost*, i. 783, iii. 27.

185. **poplar pale.** The silver-poplar (in Horace, *alba pōpūlus*).

186. **parting, departing.** Comp. *Par. Lost*, viii. 630, “the *parting sun*”; *ib.* xii. 589, “The hour precise exacts our *parting* hence.” See *Nares’ Glossary* for other illustrative passages (e.g. ‘timely-parted’ = lately dead), and index to *Globe Spenser* (part = depart; parture = departure).

188. Comp. *Il Pens.* 133, 137, 154.

189. **consecrated:** see note on ‘sacred,’ *Lyc.* 102.

191. **Lars and Lemures.** Line 189 refers to the latter, and line 190 to the former. See Leigh Hunt's *Essay on the Household Gods of the Ancients*: "The Lares or Lars were the lesser and most familiar household gods; and though their offices were afterwards extended a good deal, in the same way ■ those of the Penates (gods of the house and family), with whom they are often wrongly confounded, their principal sphere was the fireplace. This was in the middle of the room, and the statues of the Lares generally stood about it in little niches. They are said to have been in the shape of monkeys; more likely mannikins, or rude little human images.... Some writers make them the offspring of the goddess Mania, who presided over the spirits of the dead; and suppose that originally they were the same as those spirits; which is a very probable as well ■ agreeable superstition, the old nations of Italy having been accustomed to bury their dead in their houses. Upon this supposition, the good or benevolent spirits were called Familiar Lares and the evil or malignant ones, Larvae and Lemures." Milton seems here to refer to Lemures in the same sense as Ovid, viz., shades, ghosts of the dead, Lat. *manes*.

192. **round**: prep. governing 'altars.'

194. **Flamens**: Roman priests devoted to the service of a particular deity. *quaint*, *precise*. In modern English it means odd or curious, and in Milton's poetry it usually conveys the idea of strangeness as well as of exactness or nicety. The word is from Lat. *cognitus*, known or remarkable, and Chaucer has it in the sense of 'famous'; hence 'skilful' and 'cunning' (in a good sense); hence 'cunning' (in a bad sense), as in *The Plowman's Crede* (1394), "the devell is full *queynte*." In French it became *coint*, which was treated as if from Lat. *comptus*, neat, ingenious, and hence acquired the sense of 'pretty' or 'neat,' as in *Temp.* i. 2. 317, "My *quaint* Ariel." Comp. 'uncouth,' *L'Alleg.* 5, note; No. vii., line 14; and *Lyc.* 139.

195. **chill marble ... sweat.** Dunster refers to *Georgics* i. 480, for the prodigies at the death of Caesar: "the ivory in the fanes sheds tears for sorrow, and the brass sweats."

196. **foregoes**, etc. Comp. No. xix., 39, note. In this line 'peculiar' = special. 'Foregoes' = gives up, ■ corruption of 'forgoes,' due to confusion with 'foregone' (=gone before). The prefix *for-* (seen in forbear, forbid, forget, forgive, forlorn, forsake, forswear) has the sense of *from* or is an intensive (cf. Ger. *ver*).

197. Compare the catalogue of fallen angels in *Par. Lost*, i. 376-521. **Peor**; i.e. Baal-Peor, or the Baal of Peor (*Nun.* xxiii. 28; xxv. 3, 18; *Josh.* xxii. 17). Milton follows Jerome, who identifies Chemos (see *Par. Lost*, i. 405) with Baal-Peor and the Greek Priapus. **Baalim**: see *Judges*, viii. 33, 1 *Sam.* vii. 4; 2 *Chron.* xxviii. 2, etc.; also *Par. Lost*, i. 422, "Baalim and Ashtaroth,

those male, these feminine." The Baal of the Phoenicians here referred to is the Sungod, the Baal (Heb. *ba'al*, lord; plur. *baalim*) or lord of the heavens: the Baals of different tribes or sanctuaries were not necessarily regarded as identical, — that in the Bible we find frequent mention of "the Baalim." As the principle of life he was worshipped — Baal-Peor, and other aspects are marked by such names as Baal-zebub, Ish-bosheth (where *bosheth* = 'shameful thing,' substituted for 'Baal'), etc.

199. twice-batter'd god. See *Par. Lost*, i. 462, "Dagon his name, sea monster, upward man And downward fish;" *Sams. Agon*. 437, 468; 1 *Sams.* v. 3, where allusion is made to Dagon's twice falling before the ark of God. Palestine: Dagon was a national god of the Philistines, who have given their name to Palestine (comp. the transfer of the name 'Asia' from a small district of Lydia to a whole continent).

200. moonéd Ashtaroth, etc. Ashtoreth, Ashtaroth or As-tarte, goddess of the Sidonians and Philistines, whose worship was introduced among the Israelites during the period of the Judges (*Judg.* ii. 13, 1 *Sam.* vii. 4). The name is properly a plural, and in the Old Testament is sometimes associated with the plural Baalim. On this account some (including Milton, *Par. Lost*, i. 422) would identify Baal with the male principle of life and Ashtaroth with Ashera, the female principle among the Syrians and others. But Ashera was — impure deity, while Ashtaroth is not so represented. "The key to this difficulty is probably to be sought in the Assyrian mythology, where we find that the planet Venus was worshipped as the chaste goddess Istar, when she appeared as — morning star, and as the impure Bilit or Beltis, Mylitta of Herod. (i. 199), when she was an evening star. These two goddesses, associated yet contrasted, seem to correspond respectively to the chaste Ashtoreth and the foul Ashera, though the distinction between the rising and setting planet was not kept up among the Western Semites, and the nobler deity came at length to be viewed as the goddess of the moon" (*Ency. Britt.* iii.). Milton here regards her as goddess of the moon (see *Par. Lost*, vi. 978), though the Greek goddess Astarte was identified with Aphrodite or Venus (see *Com.* 1002, "Assyrian Queen").

201 Heaven's queen, etc. She is so called in *Jerem.* xliv. 25, "to burn incense to the *queen of heaven*." Newton says, 'She was called *regina coeli* and *mater Deum*' (Selden's *De Diis Syriis*).

202. tapers' holy shine, i.e. on her altars. On 'taper,' see note *L'Alleg.* 125. 'Shine' = lustre, as in *sun-shine*, *moon-shine*: the use of 'shine' — a subst. is found in Spenser, Shakespeare, Jonson, Dryden, and others; comp. *F. Q.* i. x. 67, "passing brightness ... and too exceeding *shyne*"; *Ven.* and *Adon*. "her silver *shine*"; Jonson's *Cynth. Rev.* "a heart with *shine* about it." See *Nares' Glossary* under *shine* and *sheen*.

203. **Libyc Hammon**, i.e. the Libyan or Aethiopian god Ammon, called by the Greeks Zeus Ammon and by the Romans Jupiter Ammon. See *Par. Lost*, iv. 276, "Old Cham (= Ham, son of Noah) whom Gentiles Ammon call and Libyan Jove." The reference to his horn shows that Milton is thinking of that type of Ammon with which the later Greek and Roman writers were most familiar, which connected him with the ram-headed god Khnum or Chnoumis, the spirit of the waters; and perhaps the poet does not clearly distinguish him from Apis, the bull-god, whose name, like that of Ammon, means 'the hidden god.' The classical writers regarded the horns of Ammon as significant of his office as protector of the flocks, the Aethiopians being a nomadic people. It is probable that the worship of Ammon was introduced from Egypt into Aethiopia; he was worshipped at Meroë in Aethiopia, Thebes, and Ammonium. On his conquest of Egypt, Alexander the Great called himself the son of Ammon, and his portraits show him wearing the ram's horn.

shrinks; used transitively: see *Lyc.* 133, note.

204. **Thammuz**. Comp. *Par. Lost*, i. 446, "Thammuz came next behind, Whose annual wound in Lebanon allured the *Syrian damsels* to lament his fate"; and *Com.* 999, "Where young Adonis oft reposes," etc. These two passages show that Thammuz was identified with Adonis, and Astarte with Venus. Keightley, in his *Mythology*, says: "The tale of Adonis is evidently — eastern myth ... He appears to be the same with the Thammuz mentioned by the prophet Ezekiel (viii. 14), and to be a Phoenician personification of the sun, who during part of the year is absent, or, — the legend expresses it, with the goddess of the under world: during the remainder with Astarte, the regent of heaven." The mourning of the Tyrian maids is an allusion to the anniversary ceremonies held in Syria and round the Mediterranean to perpetuate the memory of Venus's grief for Adonis, who died of a wound received from a wild boar. On the myths of Adonis and Ammon see Frazer's *Golden Bough*, i. 3. 4; ii. 3. 12.

205. **sullen Moloch**: comp. *Par. Lost*, i. 392, "Moloch, horrid king, besmear'd with blood Of human sacrifice and parent's tears," etc. Moloch or Molech or Milchôm, the national god of the Ammonites, to whom children were offered up in sacrifice (see *Psalm*, cvi. 38, *Jer.* vii. 31, *Ezek.* xvi. 20, *2 Kings*, iii. 27, *Lev.* xx. 1-5). In the Old Testament there seems to be some confusion between Moloch and Baal: see especially *Jer.* xxxii. 35, and *ib.* xix. 5, where the names are used as if interchangeable, and human sacrifices are ascribed to both. Classical writers have identified Moloch with Saturn. Warton quotes from Sandys' *Travels*, a book popular in Milton's time: "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch: an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, scared to death with

his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Milton here pictures Moloch fleeing from his own altar at the moment of Christ's birth and while his worshippers were in the act of sacrificing to him. The priests danced round the fire, and endeavoured to recall their god.

207. *all* : see note, *L'Alleg. 33.*

208. *cymbal's ring* : the clash of the cymbals in which the cries of the victims were drowned ; see note, l. 128.

209. *grisly*. Radically the same as *grue-some* = horrible, causing terror (comp. Ger. *grausig*, causing horror ; *graus*, horror). In *Par. Lost*, iv. 821, Satan is called "the grisly king" ; comp. *Com. 603*, "all the grisly legions," and see index, *Globe Spenser* ; 'grieslie,' 'grisely.'

210. *dance* : comp. *Macbeth*, Act iv.

211. *brutish*. In direct allusion to their form. "The distinguishing peculiarity of the ancient Egyptian religion, with respect to worship, is the adoration of sacred animals as emblems of the gods ... The most celebrated of these were the bulls Apis at Memphis and Mnevis at Heliopolis, both sacred to Osiris, though some say the latter was sacred to the sun." The crocodile was sacred to Sebak, the jackal and probably more than one allied species to Anubis ; the cat to Pasht, and so with innumerable animals. The gods of Egypt are referred to in Juvenal's 15th Satire, in Herod. ii, and in Lucian's *De Sacr.* Comp *Par. Lost*, i. 477 : "A crew who under names of old renown, Osiris, Isis, Orus, and their train, With monstrous shapes, and sorceries abused Fanatic Egypt and her priests, to seek Their wandering gods disguised in brutish forms Rather than human."

212. *Isis*, the consort of Osiris and mother of Horus. At first the goddess of the earth, and afterwards of the moon : then identified by the Greeks with Demeter and the Argive Io. Her worship prevailed extensively in Greece, and was introduced into Rome in the time of Sulla. In the public processions those initiated in her mysteries wore masks representing dogs' heads : see Smith's *Class. Dict.* and *Ency. Britt.*, article 'Egypt.' Spenser, *F. Q. v.* 7, says : "They wore rich mitres shaped like the moon To show that Iris doth the moon portend, Like as Osiris signifies the sun." See Frazer's *Golden Bough*, vol. i. chap. 3, § 6, on Osiris and Isis.

Orus ... Anubis. The children of Osiris and Isis were Orus (= Horus or Har) and Anubis or Anup. The former was represented as 'hawk-headed,' the latter as 'jackal-headed.' Horus assisted his father Osiris in judging the dead, while Anubis had

the duty of weighing the souls of the departed and of presiding over funeral rites. He is also sometimes called the sun-god: comp. Virgil's *Aen.* viii. 698.

213. **Osiris.** Milton here identifies Osiris, long regarded as the sun-god and the Nile-god and the most celebrated deity in the Egyptian Pantheon, with Apis the bull-god, respectfully following the classical writers (e.g. Juvenal, *Satires*, viii. 29). This identification was due to the fact that the bull, worshipped at that time as a divinity, came to be regarded as a symbol. In ll. 216-7 Milton alludes to the legend that Osiris, originally king of Egypt, had been, on his return from travels in foreign lands, murdered by his brother Typhon, who cut his body into pieces and threw them into the Nile. After long search Isis discovered them, and defeated Typhon with the aid of her son Horus. Mr. Palgrave's note is ■ follows:—Osiris, the Egyptian god of Agriculture (here perhaps by confusion with Apis, figured as a Bull), was torn to pieces by Typho and embalmed after death in a sacred chest. This mythe, reproduced in Syria and Greece in the legends of Thammuz, Adonis, and perhaps Absyrtus, may have originally signified the annual death of the Sun or the Year under the influences of the winter darkness. Horus, the son of Osiris, as the New Year, in his turn overcomes Typhon.

214. **Memphian grove.** After the fall of Thebes, Memphis became the capital of Egypt: it contained the splendid temple of the bull-god Apis.

215. **unshower'd:** in allusion to the small rain-fall of Egypt, a country which is watered by the Nile's overflow. **with:** comp. *Lyc.* 29, note.

217. **chest, ark** (as in line 220). Comp. Henryson's *Moral Fables*, 8: "The cheese in *Arke* and meill in *Kist*." Chaucer has chest in the sense of coffin (comp. Gr. *κόφινος*, ■ chest): "He is now ded and nailed in his *chest*," *Prol. to Clerk's Tale*. On 'sacred' (= "worshipt" in l. 220), comp. note, *Lyc.* 102.

218. **shroud:** see note, *Lyc.* 22, "my sable shroud."

219. **timbrell'd anthems,** anthems sung to the accompaniment of the timbrel. 'Timbrel,' ■ dimin. from M.E. *timbre*, cognate with Lat. *tympanum*, a drum. Comp. *Exod.* xv. 20; and Pope's line, "Let weeping Nilus hear the timbrel sound," *Trans. of 1st Thebaid* of Statius. On 'anthem,' see *Il Pens.* 163, note.

220. **sable-stoléd.** On 'stole,' see note, *Il Pens.* 35, and comp. 'sable-vested' (Gk. *κναυβστολος*) in *Par. Lost*, ii. 962. **worshipt:** see note on 'kist,' line 65. Milton also has 'worshiped.'

221. Comp. *Isaiah*, xix. 1, "Behold, the Lord rideth upon a swift cloud, and cometh unto Egypt; and the idols of Egypt shall be moved at his presence, and the heart of Egypt shall melt in the midst of it."

223. **eyn.** There were a large number of plurals in *en* in Old English, only one of which (oxen) is now in common use as a plural, though others are now used as singulars (welkin, chicken, etc.). Chaucer has the form *yē*, plur. *yēn*, commonly written *eye*, *eyen*: Spenser frequently uses *eyen* = O.E. *eagan*, Prov. Eng. *een*; and *foen* = O.E. *fan*, *fon*, *foes* (see Morris, § 80). Shakespeare (*Ant. and Cleop.* ii. 7. 121) has *eyne* = eyes, and *shoon* = shoes (*Ham.* iv. 5). Comp. *doughteren*, *sistren*, *assen*, *been*, etc., all found in old writers: *kine*, *children*, and *brethren* are double plurals.

224. **beside, besides, other:** see note, *II Pens.* 116.

226. **Typhon:** the Egyptian god, Set, called by the Greeks Typhon, was a brother of Osiris: he is represented sometimes with the head of a fabulous monster, sometimes as a crocodile, etc. For the ~~name~~ of 'twine,' comp. *Com.* 105.

227. **Our Babe, etc.** The allusion is explained by the story of the infant Hercules strangling, in his cradle, the two serpents sent by Hera to destroy him.

228. **crew:** see note, *L'Alleg.* 38.

229. **So:** in the same way. Comp. Cowley's *Hymn to Light*, 41, "When, Goddess, thou lift'st up thy wakened head, Out of the Morning's purple bed," etc.

231. **Pillows ... wave.** Comp. Shelley's *Lines written in the Euganean Hills*:

"Lo ! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline."

Also *Par. Reg.* iv. 426; *II Pens.* 121.

orient, bright. The Lat. *oriens* = rising; hence (from being applied to the sun) = eastern (*Com.* i. 30); and hence generally 'bright' or 'shining': comp. *Com.* 65, *Par. Lost*, i. 546.

232. **flocking shadows, etc.** Comp. *M. N. D.* iii. 2,

"Yonder shines Aurora's harbinger,
At whose approach ghosts, wandering here and there,
Troop home to churchyards," etc.

See further, *L'Alleg.* 49, note; *Hamlet*, i. 5. 89-91.

234. **his several grave, i.e. his separate or particular grave.** Radically 'several' is from the verb 'sever' (Lat. *separo*) and in this sense could be used with singular nouns: comp. *Much Ado*, v. 3. 29, Shak. *Sonnet*, 137, *Comus*, 25. It ~~was~~ also used as a subst. = an individual, an enclosed place, etc.; and the adverb had the sense of 'separately' or 'privately': comp. *Jul. Caesar*,

iii. 2. 10, “*severally* we hear them.” In the modern sense of ‘various,’ ‘divers,’ ‘sundry,’ the adj. is used only with plural nouns, and cannot stand as a subst. See Abbott, § 61; Morris, ■ 249; and *Nares’ Glossary*. On ‘his’ = its, see notes, ll. 106, 139.

235. fays, fairies. Strictly ‘fay’ (Fr. *fée*, an elf) is the personal name, while the derivative ‘fairy’ is an abstract noun = enchantment: the latter, though at first wrongly used, has now nearly displaced the former. See Keightley’s *Fairy Mythology*. ‘Yellow-skirted’: yellow is a colour widely associated with enchantment.

236. night-steeds. Comp. *Com.* 553, “The drowsy frightened steeds that draw the litter of close-curtained sleep:” also *Par. Lost*, ii. 662. Shakespeare alludes frequently to the dragons that draw Night’s chariot (*M. N. D.* iii. 2. 379, *Cym.* ii. 2, *Tro. and Cress.* v. 9) and to night as the time for fairies and ghosts (*Ham.* iii. 2; *M. N. D.* v. 2; *ib.* ii. 1). See also *Il Pens.* 59, note.

moon-loved maze; intricacies of their moon-light dance. Comp. *M. N. D.* ii. 1. 141, “If you will patiently dance in our round, And see our moon-light revels, go with us”; and *Par. Lost*, i. 781, “fairy elves Whose midnight revels ... Some belated peasant sees, ... While overhead the moon Sits arbitress.”

238. Hath: see note, *L’Alleg.* 108.

239. Time is, etc., = ‘It is time that,’ etc.

240. youngest-teeméd = last born or ‘latest born’: comp. ‘later born,’ *Sonnet to Lady Mar. Ley*. The allusion is to the Star in the East (see lines 19 and 23, notes)

241. fixed ... car: the star remained fixed over the spot where Christ lay at Bethlehem. ‘Polished’ = bright: comp. *Com.* 95, “the *gilded* car of day.”

242. hand-maid lamp. Dunster thinks the allusion is to the parable of the Ten Virgins, *Matt.* xxv: comp. Milton’s *Sonn. to a Virtuous Young Lady*, “Thy care is fixed and zealously attends To fill thy odorous lamp with deeds of light.”

243. courtly stable. The stable where the kings from the East did homage to the Prince of Peace.

244. Bright harness’d, clad in shining armour. In old books ‘harness’ almost always means body-armour for soldiers: comp. I *Kings*, xx. 11; Chaucer’s *Cant. Tales*, 1615, “harness right enough for thee” (said to ■ knight); *Macbeth*, v. 5. 52, “At least we’ll die with harness on our back;” *Par. Lost*, vii. 202, “harnessed at hand” (applied to an equipage).

serviceable, ready to serve. Comp. *King Lear*, iv. 6. 257; and *Son. on his Blindness*, “They also serve who only stand and wait.”

No. II.

SONG FOR SAINT CECILIA'S DAY, 1687.

THIS ode was composed for the festival of St. Cecilia, November 22, 1687, very shortly after the publication of *The Hind and the Panther*. It would appear from a note in his copy of Spenser's *Faerie Queene* that Dryden had previously had an idea of a song for St. Cecilia's Day, suggested by a stanza of Spenser's poem (Bk. vii. 7. 12):

“Was never so great joyance since the day
 That all the gods whylome assembled were
 On Haemus hill in their divine array,
 To celebrate the solemn bridall cheare
 Twixt Peleus and Dame Thetis pointed there;
 Where Phoebus selfe, the god of Poets hight,
 They say, did sing the spousall hymne full cleere,
 That all the gods were ravish't with delight
 Of his celestial song, and Musick's wondrous might.”

St. Cecilia, the patron saint of music, has been honoured as a martyr ever since the fifth century, and in England the festival held on the day sacred to her was revived in 1683. In 1687 and 1697 Dryden wrote the ode for the occasion: Pope wrote it—a very formal production—in 1708. The story regarding St. Cecilia, as delivered by the Notaries of the Roman Catholic church, and thence transcribed into the *Golden Legend* (*Legenda Aurea*) and similar books, tells that she was a noble Roman lady, born about 295; that, though a convert to Christianity, her parents married her to a pagan nobleman named Valerianus, whom she informed that she was nightly visited by an angel. Valerianus was permitted to see the angel on condition that he would embrace Christianity. This he did, and was informed by the angel that he would be crowned with martyrdom in a short time. Both he and Cecilia died ■ martyrs about 320. The legend says little about her musical genius, but there is ■ tradition that she excelled in music and invented the organ. Hence the perversion of the legend to the effect that her music, and not her purity, drew the angel from heaven. See Longfellow's *Golden Legend*, and Chaucer's *Seconde Nonnes Tale*: the latter is almost literally a translation from the life of St. Cecilia in the *Legenda Aurea* of Jacobus Januensis. The following are extracts from Chaucer's poem:

“This maiden bright Cecile, as her life saith,
 Was come of Romans and of noble kind,
 And from her cradle foster'd in the faith
 Of Christ, and bare his Gospel in her mind:

She never ceaséd, as I written find,
Of her prayér, and God to love and dread ...
And while that th' organs maden melody,
To God alone thus in her heart sung she;
O Lord, my soul and eke my body gie
Unwemméd, lest that I confounded be."

The fact that Milton's *Hymn on the Nativity* and the poem now under consideration are both described as odes raises the question of the nature of an Ode. The one is in regular stanzas, the other is more irregular; the one has a chorus, the other has not. It would seem, therefore, that irregularity of metre and stanza and the presence of a choric strain are not essential to the Ode, and many of the finest odes in the English language are of perfectly regular structure. The Greek ωδή meant a song or lyrical composition, and many English odes are framed on the model of the Pindaric odes. Hence the use of irregular metres and arbitrary divisions into stanzas (without regard to the demands of music) supposed to be in the style of Pindar—a practice largely due to the influence and example of the poet Cowley (1618-1667). Dryden's *Song for St. Cecilia's Day* is, in fact, an imitation of Cowley's *Ode on the Resurrection*, and Cowley's *Odes* have been "the forerunners of a whole current of loud-mouthed lyric invocation not yet silent after two centuries." An ode is a species of lyric, but when not intended to be sung or chanted, the classical models are no longer suitable and the broken lines and other irregularities which, after Cowley, were supposed to be specially fitted for the Ode, have little real meaning and tend to artificiality. To find a definition of an ode that will apply to all the best modern specimens is difficult; Mr. Gosse would include "any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose, and dealing progressively with one dignified theme." In *Great Odes* a recent writer discusses this question and finally says: "There can be little doubt that the term would be almost meaningless if it were allowed to comprise every lyrical form. If the ode be at once 'a high remote chant' and an impassioned apostrophe it must cease to be distinctive, must become as liberal a term as 'lyric' itself. Are we to call the 'Hymn on Christ's Nativity,' and the 'Ode to the West Wind,' or 'To the Skylark,' by one common name? Yet each has been accepted as an ode. It may be suggested that any poem finely wrought, and full of high thinking, which is of the nature of an apostrophe, or of sustained intellectual meditation on a single theme of general purport, should be classed as an ode. This, it seems to me, may fairly be accepted if, further, the distinction between the personal and impersonal lyric be observed, and if it be understood that the form must neither be narrative nor dramatic, nor, again, be of an obtrusively choric nature."

NOTES.

1. **heavenly harmony**, etc. The idea expressed in the opening lines is that of Pythagoras (B.C. 530), who is said to have been the first to speak of the universe ■ a *cosmos*, from its orderliness or arrangement (Lat. *mundus*). “The new and startling feature in the Pythagorean philosophy, as opposed to the Ionic systems, was that it found its *ἀρχή*, its key of the universe, not in any known substance, but in number and proportion. This might naturally have occurred to one who had listened to the teaching of Thales and Anaximander. After all it makes no difference, he might say, what we take as our original matter; it is the law of development, the measure of condensation, which determines the nature of each thing. Number rules the harmonies of music, the proportions of sculpture and architecture, the movements of the heavenly bodies. It is Number which makes the universe into ■ *κόσμος*, and is the secret of a virtuous and orderly life” (*Thales to Cicero*, Mayor). According to the Pythagoreans the soul was itself a harmony, dwelling in the body as in a prison (comp. Plato’s *Phaedo*, vi. 62B). On the music of the spheres, see note, *Hymn Nat.* 125.

2. **universal frame**, the fabric of the universe, frame which is the universe. This makes the phrase more significant than if we regard ‘universal’ as merely = total. Comp. Spenser’s *Hymn of H. Love*, 22:

“Before this world’s great frame, in which all things
Are now contained, found any being-place,
Ere flittering Time could wag his eyas wings
About that mighty bound which doth embrace
The rolling spheres, and parts their hours by space,
That High Eternal Power which now doth move
In all these things, moved in itself by love.”

The phrase occurs also in Milton, *Par. Lost*, v. 153, “Almighty, thine this *universal* frame.” The word ‘frame’ conveys the notion of something whose parts are fitted together: comp. ‘*vocal frame*,’ *Alex. Feast*, 133.

began, took its rise: comp. *Alex. Feast*, 25.

3. **Nature ... jarring atoms.** Comp. *Par. Lost*, ii. 894:

“Eldest Night

And *Chaos*, *ancestors of Nature*, hold
Eternal anarchy. Amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms,”

Comp. also Ovid's *Meta.* i. 5, *Rudis indigestaque moles*, etc. 'Jarring' = discordant, not yet harmonized: what Ovid calls *discordia semina rerum*; comp. also No. LXIII. 'Atoms' (Gk. *ἄτομος*, indivisible): comp. Holland's *Plutarch's Mor.* 807, "Epicurus saith, That the principles of all things be certain Atomes"; see also Munro's *Lucretius*, index.

5. **heave her head.** 'Heave' = raise, is frequent in Milton: comp. *Comus*, 885, 'heave thy rosy head'; *L'Alleg.* 145; *Sam. Agon.* 197. The phrase is Miltonic; before Milton's time 'heave' had a less restricted sense, comp. Spenser, *F. Q.* i. 2. 39, "His raging blade he *heft* (heaved)," Chaucer's *Prol.* 550, "Heve a dore of harre (off its hinge)"; *Rich. III.* iv. 4, "Painted queen; one *heaved* on high" (i.e. exalted, now obsolete). It was Dryden's use of Miltonic phrases, among other things, that led to such fulsome eulogies as that of Lee:

"To the dead bard your fame a little owes,
For Milton did the wealthy mine disclose
And rudely cast what you could well dispose ...
Till through the heap your mighty genius shined,
He was the golden ore which you refined!"

6. **The:** used specifically. **Voice**, i.e. words; namely, "Arise, ye more than dead."

7. **ye more than dead.** In such phrases of address *ye* continued to be commonly used, even after *ye* and *you* had come to be used with little discrimination. This confusion between *ye* and *you* did not exist in old English: *ye* was always used as a nominative, and *you* as a dative or accusative. In the English Bible the distinction is very carefully observed, but in the dramatists of the Elizabethan period there is a very loose use of the two forms" (Morris): it is the same in Milton. 'More than dead': as 'more' is here adverbial, and no adjective is expressed after it, we may interpret the phrase as = 'worse than if ye were dead'; for a body, though dead, is nevertheless organized, but these atoms were discordant.

8. **cold and hot**, etc. See 'the four champions' alluded to in *Par. Lost*, ii. 898 (quoted above). Comp. Ovid's *Meta.* i. 19:

"Frigida pugnabant calidis, humentia siccis,
Mollia cum duris, sine pondere habentia pondus."

The early sages of Greece distinguished four elements,—earth, water, air, and fire; and with these were associated corresponding qualities—hot and cold, dry and moist.

9. **in order ... leap**: instantaneously form the Cosmos.

14. **compass**, range. Comp. "You would sound me from my lowest note to the top of my *compass*," *Ham.* iii. 2. The word is here used in its special application to music (see next note);

in M.E. it meant a circle ("As the point in a *compas*," Gower's *Conf. Amant.* iii. 92); but it has also the more general sense of extent or grasp: comp. "compass of my wits," *Rom. and Jul.* iv. 1.

15. **diapason** ... Man, Man being the full and completed harmony. The best illustration of the meaning will be found in No. 63, *At a Solemn Music*, 17-28. 'Diapason'; in music a name given by the Greeks to the interval of the octave, and so called because it embraces all the sounds of the perfect system or scale: it is also used in the sense of the compass of any voice or instrument. The word (Gk. διαπάσων) is a contraction of the phrase διὰ πασῶν χορδῶν συμφωνία, a symphony extending through all the notes; so that *diapason* = "through-all." Comp. Holyday's *Distich*:

"All things are wonder since the world began
The world's a riddle, and the meaning's man."

closing: see note, *Hymn Nat.* 100, and *Comus*, 548, "ere
a close." **full**: see note on 'shril,' *L'Alleg.* 56.

16. **passion**, feeling or emotion: see note, *Il Pens.* 41. On the power of music comp. *Alex. Feast*; Collins' *Ode on the Passions* (No. 178 in *Gold. Treas.*); Congreve's *Mourning Bride*; *M. N. D.* ii. 1. 150, "Music hath charms to soothe the savage breast"; and Herrick's poems on Music (pages 160, 161, Mr. Palgrave's edition), e.g.

"Music, thou queen of heaven, care-charming spell,
That strik'st a stillness into hell;
Thou that tam'st tigers and fierce storms that rise,
With thy soul-melting lullabies."

raise and quell, excite and soothe. *Quell* is M.E. *quellen*, to kill: *quell* and *kill* are probably not cognate.

17. **Jubal**: comp. *Gen.* iv. 21, "He was the father of all such as handle the harp and pipe;" and George Eliot's *Legend of Jubal*. Marvell, in *Music's Empire*, says:

"Jubal first made the wilder notes agree,
And Jubal tuned Music's Jubilee;
He called the echoes from their sullen cell,
And built the organ's city, where they dwell."

chorded shell. The first lyre is said to have been made by stretching strings over the shell of a tortoise. So in Lat. *testudo* and in Gk. χέλυς, both meaning a tortoise, were applied to the lyre; comp. Horace's ode to his lyre, i. 32, "Dapibus supremi Grata testudo Jovis"; also v. 14, "cava testudine." 'Chorded' (Gk. χορδή, string of a musical instrument): *chord* and *cord* are radically the same: comp. *Par. Lost*, xi. 561, and Collins' *Ode*, 3,

20. *celestial sound*; comp. Collin's *Ode*, "Music, sphere-descended maid."

21. *Less*: object of 'dwell,' and = a less being. Comp. the stories of the behaviour of savage tribes under similar circumstances, the unfamiliar being objects of worship.

25. *trumpet's loud clangor*. 'Clangor' (3 *Hen. VI.* ii. 3. 18, and 'clang' (*Tam. Shrew.* i. 2. 207) are both applied to the sound of the trumpet (Lat. *clangere*, to resound). On the effect of the trumpet comp. Sidney's *Apologie for Poetry*; also *Hen.* ix. 501.

27. *shrill*: comp. *Othello*—

" Farewell the neighing steed, and the *shrill trump*,
The spirit-stirring drum, th' ear-piercing fife."

In Collin's *Ode* it is "the war-denouncing trumpet."

28. *mortal alarms*, i.e. calls to deadly combat. In this case, as in 'mortal' wound, 'mortal' retains its active sense: 2 *Hen. VI.* iii. 2, "The *mortal worm*"; *Ant. and Cleop.* v. 2, "thou *mortal wretch*." 'Alarms': originally an exclamation meaning 'To arms!' (Old Fr. *alarme*), as in *Piers Plow.* xxiii. 92, "*Alarme! Alarme!* quath that Lorde"; then used as a general name for a call to arms (as in Hall's *Chron.* 680, "When the *alarme* came to Calice, every man made to horse and harness"); then a warning sound of any kind; then any warning of danger; then anything that excited apprehension. In the seventeenth century, owing to ignorance of its derivation, it was sometimes taken for 'all arm' and so written: comp. C. Butler's *Fem. Mon.* 130, "As if the drum did sound an *all-arm*." The form *alarum*, still in use as the name of an apparatus which sounds a warning, is due to the rolling of the *r*.

29. *double double*, etc. The line imitates the rapid beat of the drum during an alarm: throughout the poem the endeavour to express the character of the various instruments is evident. Comp. Collins' *Ode*, "The *doubling* drum with furious beat."

33. *flute*. Associated with love-songs, "music being the food of love": see *Twelfth Night*, i. 1. 1-4, and *Cant. Tales*, 79-91, where the young Squire, a lover, "singing he was or *floyting* all the day."

34. *discovers*, makes known. This negative use of the prefix *dis-* is common in Milton (*Par. Lost*, iii. 546), and Shakespeare (*M. of V.* ii. 7. 1.) Comp. *dis-burden* (where the Romance prefix is used with an English word), *disallow*, *disarray*, (Spenser's *Epith.*), *disedge* (Tennyson's *Enid*), etc.

36. *dirge*, lament. A word of curious origin, being a contraction of Lat. *dirige*, 'direct thou,' imperative of *dirigere*. *Dirige* was the initial word of an anthem sung in the funeral service or

office for the dead, translated from *Psalm v. 8, Dirige, Domine, in conspectu tuo vitam meam*, etc. The word has now become a general name for a funeral hymn or lament; comp. *Piers Plow.* iv. 467, “placebo and dirige,” and Fuller’s *Church History*, where the form *dirige* is used (see Trench, *English Past and Present*, viii.). For a similar use of initial words as general names, compare ‘*paternoster*,’ ‘*ave maria*,’ and (sometimes) ‘*Te Deum*;’ in 3 *Hen. VI.* ii. 1. 162, “Numbering our Ave-Maries with our beads”; Burton’s *Anat. of Mel.* ii. 2. 4, “To say so many *paternosters, avemaries, creeds.*” warbling lute. On ‘warbling,’ see note, *Hymn Nat.* 97. The lute is associated with love-melancholy: 1 *Hen. IV.* i. 2, “melancholy a lover’s lute”; *Hen. VIII.* iii. 1. 1, “Take thy lute, wench; my soul grows sad with troubles,” etc. (the rest of the passage illustrating line 48 of this poem); “lute or violl still more apt for mournful things,” Milton, *The Passion*, 27. ‘Lute’ is from Arabic *al ʻud*, *al* being def. art. (as in *algebra*) reduced to *l*.

37. Sharp violins. On expressiveness of the viol, comp. that by Shelley *To a Lady, with guitar*, 43, *et seq.*: “The artist who this viol wrought To echo all harmonious thought,” etc. Comp. Collins’ *Ode*, “the brisk awakening viol.” There are four varieties of the violin generally used, viz.: the *violin*, the *viola*, the *violoncello*, and the double bass. The names are from Ital. *violo* (a word perhaps cognate with *fiddle*), of which the diminutive is *violino*, the violin. The form *violoncello* is from the Ital. *violone*, augmentative form of *violo*. Spenser alludes to the violin (*Shep. Cal.*) and Shakespeare to the viol (*Rich. II.* i. 3. 162), and *viol-de-gamboys* (*Twelfth Night*, i. 3), a violoncello with six strings. On Dryden’s application of the word ‘sharp’ to the violin, Todd says, “It is a judicious remark of Mr. Mason that Dryden with propriety gives this epithet to the instrument; because, in the poet’s time, they could not have arrived at that delicacy of tone, even in the best masters, which they now have in those of an inferior kind. See *Essays on English Church Musick*, by the Rev. W. Mason, M.A., Precentor of York, 1795.”

39, 40. The trochaic effect of these lines admirably marks the contrast with the preceding stanza.

41. disdainful, haughty. *Disdain*, negative of *deign* (to think worthy). In the negative form the *g*, which is radical, is lost; see note, *Il. Pens.* 56.

44. organ’s. Comp. Pope’s *Ode on St. Cecilia’s Day*:

“ While in more lengthen’d notes, and slow,
The deep, majestic, solemn organs blow”:

also *Par. Lost*, i. 708, vii. 596; *Il. Pens.* 161 and note; Shakespeare’s *Temp.* iii. 3. 98, “the thunder ... that deep and dread-

ful *organ-pipe*." Milton's fondness for the organ is well known: Leigh Hunt, in his essay on *The Pianoforte*, says, "Chaucer, Spenser, Shakespeare and Milton all mention the organ ... Milton was an organ player, and Gay a flute player, (how like the differences of their genius!)." The early history of the instrument is obscure: the name is a translation of the Lat. *organum* which seems to have been used as a general name for musical instruments: *organa dicuntur omnia instrumenta musicorum* (St. Augustin). Later the word was applied only to wind instruments and finally to the complex instrument now so called. "In old books, the instrument of music is commonly called *the organs* or *a pair of organs*; the plur. *orgone* or *orgoon* (answering to Lat. *organa*) occurs in *Piers Plow.* cxxi. 7, Chaucer's *Cant. Tales*, 14857; Chaucer also has the plur. *organs*, *Cant. Tales*, 15603. The use of the plural is due to the fact that the instrument is a combination of pipes.

46. **wing ... ways.** "Ways is here a cognate accusative: comp. "your winged thoughts," *Hen. V.* v. *prol.* 8; "winged his upward flight" (Dryden).

47. **To mend the choirs above;** to add to the beauty of the music in heaven! Comp. *Il Pens.* 161-166. The line is not in good taste.

48. **Orpheus:** see notes, *Il Pens.* 105, and *L'Alleg.* 145.

49. **unrooted.** This is Dryden's word: most editions read uprooted (first suggested by Broughton).

50. **Sequacious of,** following (Lat. *sequax*), a classicism (Ovid's *Meta.* xi. 2). The word is now almost obsolete, as well as the substantives *sequaciousness* and *sequacity*.

51. **raised ... higher:** outdid Orpheus.

52. **vocal,** endowed with a voice: comp. *Par. Lost*, ix. 530, "impulse of vocal air," *ib.* v. 204, "made vocal by my song," *Lyc.* 86, *Alex. Feast*, 133.

53. **straight:** comp. *L'Alleg.* 69, and last two lines of *Alex. Feast*.

55. Comp. lines 1-6, and *Hym. Nat.* 125, notes.

57. **sung:** see note, *Hym. Nat.* 119. Creator's praise. Comp. Habington's *Nox Nocti*, "the bright firmament ... eloquent In speaking the Creator's name"; also Addison's well-known hymn,

" The spacious firmament on high ...
Their great Original proclaim."

59. **So,** answering to *as* in line 55: lines 55-58 form an adv. clause and 59-63 the principal clause. 'As by the power of Music the Universe arose, so by Music it will be dissolved.'

60. **pageant:** comp. note, *L'Alleg.* 128. Here, as often, 'page-

antry' indicates want of stability ; comp. Pope, "the gaze of fools, and *pageant of a day*."

61. trumpet: comp. 1 *Cor.* xv. 52, and *Hymn Nat.* 156.

62. the living die. Comp. 1 *Thess.* iv. 16, "Then we that are alive, that are left, shall together with them be caught up," etc.

63. untune the sky. The verbal contradiction between 'Music' and 'untune' is very striking: the meaning is that the sound of the last trumpet will put an end to that harmony which has hitherto upheld the Universe. Comp. *Arc.* 70.

"Keep unsteady nature to her law,
And the low world in measured motion draw,
After the heavenly tune."

For a figurative use of 'untune' comp. *King Lear*, iv. 7, "Th' untuned and jarring senses"; and Wordsworth's *Sonnet* (No. 326 in *Gold. Treas.*), "For this, for everything, we are *out of tune*." On the force of *un-* in 'untune' see note *Il Pens.* 88. Dr. Johnson's criticism on the conclusion of the ode is that it is "striking, but it includes an image so awful in itself, that it can owe little to poetry; and I could wish the antithesis of music untuning had found some other place." See further in the notes to No. LXVII.

No. III.

ON THE LATE MASSACRE IN PIEDMONT.

MILTON's sonnets are of interest not merely from the circumstances of their composition and from the subjects of which they treat, but also from the fact that they are, in metrical structure, closer to the Italian type than those of any other English poet. The sonnet came to us originally from Italy, and hence Milton speaks of it as the Petrarchian stanza. It is a poem of fourteen decasyllabic lines, the first eight forming the octave, and the remaining six the sestet. The octave consists of two quatrains, and has its rhymes arranged thus—*a b b a, a b b a*. In the strict Italian type, a pause or break in the thought occurs at the end of the octave, but this rule is often disregarded by Milton. The rhymes of the sestet are less strictly governed by rule, and the forms usually employed by Milton are all common in the sonnets of Petrarch, Dante, Tasso, and Vittoria Colonna. In the Italian sonnet a final rhyming couplet was not allowed, and Milton uses it only once (*Son.* xvi.): in Spenser and Shakespeare, on the other hand, this rhyming couplet is always present. The sonnet must be

absolutely complete in itself and must be dignified and full of strength. It must be the direct expression of some *real* emotion, of some incident that has stirred the poet's soul. Judged by these requirements Milton's sonnets are seen to be worthy of the form in which they are cast; they are not fanciful expressions of some simulated feeling, but are straightforward, majestic and impassioned. Wordsworth might well say of the Sonnet that, in Milton's hands, "the thing became a trumpet, whence he blew soul-animating strains,—alas! too few!"

This sonnet, written in 1655, refers to a massacre in April of that year of the inhabitants of certain Piedmontese valleys in North Italy. These people (Vaudois or Waldenses) had, in their poverty and seclusion, preserved a simplicity of worship resembling that of the early days of Christianity; but in January, 1655, they were ordered by the Turin government to conform to the Catholic religion. Those who refused were to leave the country within three days under pain of death. Remonstrances were vain, a massacre was ordered, and for many days the Waldenses were exposed to the most frightful atrocities. When the news reached England the indignation reached a white heat, and Cromwell sent letters (written in Latin by Milton) and an ambassador to the offending Duke of Savoy demanding the withdrawal of the cruel edict; a Fast Day was appointed; and the sum of £40,000 was subscribed for the relief of the sufferers. The result was that they were allowed to return in peace to their valleys and to worship in their own way.

3. Even them who kept thy truth: see note above. 'Kept so pure' = preserved so free from the ritual that had crept into the Roman Catholic Church. 'Them' is the object of 'forget not.'

4. worshiped stocks. Milton considered Roman Catholicism to be idolatrous. 'Worshiped,' also spelt *worshipt*. Now that the participles of such words are almost exclusively formed by *-ed* the final consonant is doubled, thus, *worshipped*; this indicates the nature of the vowel sound; compare the sound of 'hoped' and 'hopped,' 'striped' and 'stripped.'

5. in thy book, etc. Here again we have biblical phraseology: comp. *Psalm xvi. 8*, "My tears, are they not in thy book?"

their groans Who, i.e. the groans of them who: see note, *L'Alleg.* 124.

7. Slain, who were slain. rolled Mother with infant, etc. Such an incident actually took place. "A mother was hurled down a mighty rock with a little infant in her arms; and three days after was found dead with the child alive, but fast clasped between the arms of the mother, which were cold and stiff, insomuch that those that found them had much ado to get the child out."

9. “The valleys redoubled (= re-echoed) their cries to the hills, and the hills in turn redoubled them to heaven.”

10. martyred blood and ashes sow, an allusion to Tertullian’s saying, “The blood of martyrs is the *seed* of the Church.” Milton prays that this massacre may be the means of spreading Protestantism wherever Roman Catholicism prevails.

11. doth sway, governs, holds sway. Comp. *Par. Lost*, x. 376, “let him still victor sway.”

12. The triple Tyrant, the Pope, in allusion to the triple crown (*tricoronifer*) or tiara worn by him as head of the Roman Catholic Church. Comp. Fletcher’s words in *Locusts*—

“*Three mitred crowns* the proud impostor wears,
For he in earth, in hell, in heaven will reign.”

that from these, etc., in order that from the blood and ashes of the Waldenses the number of Protestants may increase a hundredfold. ‘Hundredfold’ is here treated as a plural antecedent of ‘who.’

13. thy way, God’s way, the true religion.

14. fly, flee from, avoid. For this use of ‘fly’ comp. *Sams. Agon.* 1541.

the Babylonian woe, Papacy: see *Rev.* xvii. and xviii. The Puritans considered the Church of Rome to be the Babylon there mentioned.

No. IV.

HORATIAN ODE UPON CROMWELL’S RETURN FROM IRELAND.

THERE are five poems by Andrew Marvell, the friend of Milton, in the *Golden Treasury*,—Nos. 4, 21, 57, 58, and 62 of this book. Apart from its personal and historical interest, which can be realized only after careful study of the period to which it refers and of Marvell’s political opinions, the first of these poems compels admiration by the felicity with which the author has employed classical form and expression. On this point Trench says, “In its whole treatment it reminds us of the highest to which the greatest Latin artist in lyrical poetry did, when at his best, attain. To one unacquainted with Horace, this ode, not perhaps so perfect as are the odes of Horace in form, and with occasional obscurities of expression which Horace would not have suffered to remain, will give a truer notion of the kind of greatness which he achieved than, so far as I know, could from

any other poem in the language be obtained." Horace imitated the less elaborate form of the ode favoured by Anacreon and the lesser Æolian poets: "this slighter form of ode is what we generally call the Horatian, because the Greek originals, which are known to us only in fragments, were familiar to Horace, and by him affectionately studied and revived" (Gosse). The student should read the ode along with Marvell's *First Anniversary* and *Poem upon the Death of the Protector*, Dryden's *Heroic Stanzas* on Cromwell, Milton's political and controversial *Sonnets*, and the latter's praise of Cromwell at the close of his second *Defensio Populi Anglicani*: also Waller's *Panegyric* on Cromwell. See further on Marvell in the notes to Nos. 21, 57, 58, and 62; and Palgrave's note:—"Cromwell returned from Ireland in 1650, and Marvell probably wrote his lines soon after, whilst living at Nunappleton in the Fairfax household. It is hence not surprising that (st. 21—24) he should have been deceived by Cromwell's professed submissiveness to the Parliament which, when it declined to register his decrees, he expelled by armed violence: one despotism, by natural law, replacing another. The poet's insight has, however, truly prophesied that result in his last two lines. This ode, beyond doubt one of the finest in our language, and more in Milton's style than has been reached by any other poet, is occasionally obscure from imitation of the condensed Latin syntax."

1. **forward**, ardent, eager: comp. *Two Gent.* ii. 1, "You'll still be too *forward*." appear. For this use of the word see *Coriolanus*, iv. 3. 35, "Your noble Tullus Aufidius will *appear* well in these wars": 'appear' = be distinguished.

3. **Nor** = and not. There is here no alternative, and the use of *nor* is probably due to confusion arising from the negative force of the verb 'forsake.' Comp. Abbott, § 408.

4. sing ... numbers languishing, compose love songs. On 'sing' comp. notes *L'Alleg.* 7 and 17: and for this use of 'numbers' comp. Milton's *Lines on Shakespeare*, 10, "Thy easy numbers flow." 'Numbers,' like the synonymous word *rime* (*Lycidas*, 11 and note), is here used for verse, as in Pope's lines on himself:

"As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came."

5. 'Tis time, etc. Contrast the spirit of Horace's reproach to Iccius (*Odes*, i. 29) who is about to exchange his books for Iberian armour; "Cum tu coëmtos undique nobiles Libros Panaeti, Socraticam et domum Mutare loricis Iberis, Pollicitus meliora, tendis."

6. **armour's rust** = rusty armour (by the figure of speech called

Double Enallage or interchange of parts of speech): comp. *Sams. Agon.* 924, "nursing diligence" = diligent nursing. With 'unused armour' comp. 'the idle spear and shield' of *Hymn Nat.* 55.

8. corslet, a piece of body armour: also spelt *corselet* (lit. 'a little body': comp. *corset*). Shakespeare has "corslet", *Cor.* v. 4. 21, "He is able to pierce a *corslet* with his eye."

9. cease, linger: here applied to a person, like Lat. *cesso*, to be inactive, to loiter. Comp. 'cease,' *Hymn Nat.* 45, and note.

10. inglorious. Comp. Gray's *Elegy*, 15th stanza, "Some mute *inglorious* Milton here may rest." Cromwell had reached the mature age of 43 (comp. line 30) when in 1642 he left his quiet home and farm to fight in the Civil War. Marvell, in the *First Anniversary*, says of Cromwell:

" For all delight of life thou then didst lose,
When to command thou didst thyself depose,
Resigning up thy privacy so dear,
To turn the headstrong people's charioteer."

12. his active star. 'Star' here signifies genius or natural powers (as shown by the next stanza). The language is that of astrology: see notes on *L'Alleg.* 122, *Il Pens.* 24, and comp. *All's Well*, i. 1. 204, "born under a charitable star"; *Much Ado*, v. 2, "under a rhyming planet"; *Rich.* II. iv. 1, "dishonour my fair stars." 'Active' may be taken as part of the predicate.

13. like the three-fork'd lightning. Comp. Horace's praise of Drusus, *Odes*, iv. 4:

" Qualem ministrum fulminis alitem ...
Olim juventas, et patrius vigor
Nido laborum propulit insclum."

The meaning is that Cromwell's natural powers could not lie hidden: as Shakespeare says in *Cym.* iii. 3. 79, "How hard it is to hide the sparks of nature." 'Fork'd': comp. Dryden's *Aen.* vi. 791, "the glittering blaze Of pointed lightnings and their *forky* rays."

14. clouds. Comp. Milton's tribute to Cromwell in his 16th sonnet; "Cromwell, our chief of men, who through a cloud," etc.

15. thorough, through. The word is really a later form of the preposition *through* (spelt *thoru* in *Havelock*, 631, and *thuruh* in the *Ancren Riwle*). The later form is due to the metathesis of the letter *r*. Comp. *M. N. D.* ii. 1. 2, The Fairy's Song:

" Over hill, over dale
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire."

16. **His, its.** See notes *II Pens.* 128 and *Hymn Nat.* 106.

17. 'tis all one, etc. The meaning, as given by Mr. Palgrave, is: "Rivalry and hostility are the same to a lofty spirit, and limitation more hateful than opposition." 'All one'=one and the same, quite the same: comp. *Layamon*, 29080, "Tha weoren has *al an*"; Wyclif's *Wicket*, 5, "It is ... *all one* to deny Christes wordes for heresye and Christe for an heretyke."

19. **such, i.e. such as possess high courage.** **enclose:** Lat. *includo*, to obstruct or hinder.

21. **burning.** Cromwell is here identified with his star. The allusion is to his success in quelling opposition in Scotland and Ireland: see line 85. In May, 1650, Cromwell returned from Ireland, having in the short period of nine months reduced that country to comparative obedience after a series of sieges.

23. "And at last, through his military successes, secured the downfall of the monarchy." 'Caesar's head' may be taken abstractly as equivalent to 'Caesarism or monarchy that does not respect popular liberties,' and concretely in allusion to Charles's execution. Comp. Milton's *Sonnet to Cromwell*, 5: "On the neck of crowned Fortune proud Hast reared God's trophies and his work pursued." 'Laurels': frequent in the sense of 'successes,' especially military victories. Cromwell had not yet, however, won the 'laureate wreath' of Dunbar (Sept. 1650), or of Worcester (Sept. 1654), if, as is probable, this ode was composed in the summer of 1650.

26. **face ... flame.** The allusion is explained by line 12, where Cromwell's star is said to burst forth like lightning from the clouds. The line is equivalent to "the flaming face of angry heaven": comp. note, line 6.

29. **from his private gardens.** Comp. Horace, *Odes I.* 12, *To Augustus*:

"Hunc, et incomitis Curium capillis,
Utilem bello tulit, et Camillum
Saeva paupertas, et avitus apto
Cum lare fundus."

Comp. also Marvell's poem *Upon the Death of Cromwell*:

"He (whom nature all for peace had made,
But angry Heaven unto war had swayed,
And so less useful where he most desired,
For what he least affected was admired)":

also Lucan. 9, 199: "Praetulit arma togae, sed pacem armatus
amavit," etc.; and Wordsworth's *Happy Warrior*.

31. **highest plot, first care, chief anxiety.** The omission of the substantive verb, especially where it would be in the subjunctive, is not uncommon: comp. Abbott, §§ 107, 387, 403.

32. *bergamot*, a kind of pear-tree: Fr. *bergamotte*, Ital. *bergamotta*, from Bergamo, a town in Lombardy.

33. *by industrious valour*. This phrase possibly = by valour and by industry; see note on *Il Pens.* 98.

34. *To ruin ... time*. A striking image: Time is here regarded not as ■ destroyer (Ovid's *Edax rerum*, *Meta.* xv.), but as builder, political constitutions being a gradual growth, the course of which is interrupted or changed by revolutions. Comp. Marvell on *The First Anniversary* of Cromwell's Protectorship:

“ ‘Tis he the force of scattered time contracts,
And in one year the work of ages acts.”

35. *cast ... another mould*. Comp. Dryden's Heroic Stanzas on Cromwell: “He fought, secure of fortune as of fame, Till *by new maps* the Islands may be shown Of conquests,” etc. The reference may be to Cromwell's desire to amend the constitution. The syntax of lines 28-36 should be carefully observed.

39. *plead*, offer as a plea. The meaning of the stanza is not simply that Might is Right, but that the Heaven-sent man of action, who embodies Fate, has no regard for ancient Rights merely as such: see the next stanza. Comp. Cicero's saying, *Silent enim leges inter arma*, *Mil.* 4. 10. Lines 39 and 40 are parenthetical.

41. *hateth emptiness*. An allusion to the Aristotelian tenet of the impossibility of the existence of a vacuum, expressed in the maxim, “Nature abhors a vacuum.” The doctrine was received by the Schoolmen, who spoke of nature's *fuga vacui*. For this use of ‘emptiness,’ comp. Dryden's *To my Lord Chancellor*, 41:

“Nor could another in your room have been,
Unless an *emptiness* had come between.”

42. *penetration*. The doctrine of the impenetrability of matter is here alluded to. “Nature, which abhors a vacuum, still less allows new matter to penetrate where there is already matter.” Cromwell made room for himself by destroying other kingdoms.

45. In many of the engagements during the Civil War, Cromwell was in the thick of the fight, e.g. at Winceby, in 1643, his horse was killed in the first charge, and fell upon him; ■ he rose, he was again struck down, but recovered himself.

46. *were*: see Abbott, § 301.

47. *Hampton*. When King Charles was ■ prisoner at Hampton Court, he was in hopes that in the struggle between the Independents and Presbyterians he might be chosen mediator; but at the same time he lived in alarm for his personal safety, and at last resolved to seek safety in flight.

49. twining subtle fears with hope. Comp. *F. Q.* iv. 6. 37, "It's best to hope the best, though of the worst affray'd"; and *Com.* 410, "Where an equal poise of hope and fear Does arbitrate the event." 'Twining' = weaving, and 'subtle' belongs to the predicate, = weaving cunningly. 'Subtle' has therefore something of its original sense = finely woven (Lat. *subtilis*): Shakespeare and Jonson both have the word in the sense of 'smooth': see *Nares' Glossary*.

50. scope, reach. Comp. *M. for M.* i. 1, "Your scope is as mine own": Spenser, *M. Hubbard's Tale*, "To aim their counsels to the fairest scope."

51. 'That might drive Charles into Carisbrook Castle.' Charles left Hampton Court privately on 11th November, 1647, and went to Titchfield, where he could not long remain concealed. He therefore made overtures to Hammond, governor of the Isle of Wight (which was not far off), but was imprisoned by that officer in Carisbrook Castle. case = prison.

53. the Royal actor. 'Actor' may be here employed in its legal sense, *i.e.* the *principal* or complainant: Selden, *Laws of England*, i. 20, "The King may not ... determine causes in which himself is *actor*." On lines 53-64, Trench says: "Lines which in the noble justice they do to a fallen enemy, and to the courage with which he met the worst extremities of fortune, are worthy to stand side by side with that immortal passage in which Horace celebrates the heroic fashion with which Cleopatra accepted the same," viz. *Odes* i. 37. 21-32: *Quae generosius perire quaerens ... Non humiliis mulier triumpho.*

55. round: attrib. to 'armed bands.' The allusion is to the indignities Charles suffered at his execution, and to his dignified bearing in the midst of them.

59. keener eye, *i.e.* keener than the edge of the axe itself; or it may be used absolutely. The King did not flinch.

62. his helpless right, *i.e.* the right of him helpless.

65. assured the forcéd power: securely established that power acquired by force of arms. Comp. Dryden's *Œdipus*, "As weak states each other's power assure." Palgrave takes 'forced' in the sense of 'fated.'

68. The Capitol's first line, etc. See *Livy*, i. 55, for the allusion. The Capitol or Temple of Jupiter at Rome is said to have been so called because in digging its foundations a human head was found in a fresh condition. This was at once accepted as an omen that Rome should be the *head* of the world (Lat. *caput*, head). Marvell turns this legend to excellent account in lines 67-72.

69. begun: see note on 'sung,' *Hymn Nat.* 119.

70. **to run**. *i.e.* 'so that they ran,' or 'into running.'

73. See note, line 21. Comp. Dryden's *Stanzas*, 17; "Her safety rescued Ireland to him owes."

78. **confest**: on the spelling of this word, see note, *Hymn Nat.* 65. Many of Cromwell's bitterest enemies admitted that his conquest of Ireland led to a degree of peace and prosperity without example in that country.

82. **still in the Republic's hand**; still at the service of the country. It was after his return from Ireland that he was nominated captain-general of all the forces of the Commonwealth, for the purpose of acting against the Scotch. Comp. Marvell's *First Anniversary*:

"Abroad a king he seems, and something more,
At home a subject on the equal floor."

83. **How fit ... obey**. Comp. Dryden's *Stanzas*, 20:

"When, past all offerings to Feretrian Jove,
He Mars deposed and arms to gowns made yield,
Successful counsels did him soon approve
As fit for close intrigues as open field."

Contrast the words of York in 2 *Hen. VI.* v. 1. 6, "Let them obey that know not how to rule."

85. **presents a kingdom**. The allusion is to Ireland.

87. **what he may**: 'as far as he can,' (Lat. *quod possit*). **forbears**: declines. Comp. 'Forbear his presence,' *King Lear*, i. 2; "Angry bulls the combat do forbear" (Waller); "All this thing I must as now forbear," *Cant. Tales*, 887. As a transitive verb 'forbear' usually governs an infin. or participial clause.

89. **ungirt**. There is a zeugma in 'ungirt' as applied to 'sword' (literally) and to 'spoils' (figuratively). 'Spoils': here used in the sense of 'that obtained by the sword' (Lat. *spolium*, spoil, booty). Comp. 1 *Hen. VI.* ii. 1, "I have loaden me with many spoils Using no other weapon but his name." Dryden alludes (see note on line 83 above) to Cromwell's conquests as "offerings to Feretrian Jove," *i.e.* *spolia opima*.

90. **to lay them at the Public's skirt**. It was in 1653 that Cromwell expelled the Parliament and assumed the reins of power: Marvell's language is applicable only to the circumstances of the year 1650, and the poet is justified in comparing him to the hawk that, having killed its quarry, returns quietly to the lure of the falconer, ready to be flown again when occasion offers: he was unlike the ill-trained hawk that 'carries' or flies off with the quarry and refuses to be lured back.

91. Falconry or hawking has a technical language of its own which Marvell follows closely. 'High' = high-flying or soaring; 'falls heavy' = stoops or descends to strike the prey; 'kill' and 'search,' also used technically; 'perch,' applied to the resting-place of the bird when off the falconer's wrist; 'when he first does lure' = at the first lure, the *lure* being a figure or resemblance of a fowl made of leather and feathers to which, when necessary, a real bird was attached to induce the hawk to return to hand. 'Lure,' like most terms of the chase, is of French origin, (old French, *loerre*): comp. Chaucer's *Cant. Tales*, 5997: "With empty hand men may no hawkēs *lure*."

97. presume, expect, venture.

98. his crest does plume, *i.e.* adorns his crest, sits like a plume upon his crest. Comp. *Par. Lost*, iv. 988, "His stature reached the sky, and on his crest Sat horror plumed. 'Plume' is strictly a feather worn as an ornament, and is sometimes used generally of the crest or ornament of the helmet, even though it may not consist of feathers: comp. Chapman's *Iliad* iii., "caught him by the horse-hair plume that dangled on his crest"; 1 *Hen. IV.* v. 5, "His valour shown upon our crests to-day"; *Sams. Agon.* 141, "Soiled their crested helmets in the dust." Comp. the figurative use of the words 'crest-fallen' and 'crestless.'

100. crowns, dignifies, renders illustrious: comp. *Hen. VIII.* v. 4, "no day without a deed to crown it."

101. 'Ere long he will be to France a second Caesar and to Italy a second Hannibal,' *i.e.* a conqueror: an allusion to Caesar's victories in Gaul (B.C. 57-50) and to the Second Punic War. Marvell probably mentions France and Italy because he looked upon Cromwell as the defender of the Protestant faith, and in fact it was afterwards the grand object of Milton's foreign policy to unite the Protestant States, with Britain at their head, in a defensive league against Popery; compare Milton's sonnet, "Avenge, O Lord, thy slaughtered saints." Difficulties with France were, however, avoided by an alliance: as Dryden in his *Stanzas* says: "Fame of the asserted sea, through Europe blown, Made France and Spain ambitious of his love." Comp. *The First Anniversary, passim*.

103. all states not free, *i.e.* where the subjects did not enjoy civil and religious liberty. Comp. Marvell, *In Effigiem Oliveri Cromwell*:

"Haec est quae toties inimicos umbra fugavit,
At sub quā cives otia lenta terunt."

104. shall climacteric be, *i.e.* shall threaten them with overthrow. The allusion is to the ancient belief that certain years in life complete natural periods, and are hence peculiarly exposed to disease and death. According to some these periods were

every seventh year: others admitted only those ages obtained by multiplying 7 by the odd numbers, 3, 5, 7, and 9; the grand climacteric being the 63rd year (and, some held, the 81st also). The word 'climacteric,' often used as a noun, is an adjective from 'climacter' = a critical time of life (Gk. κλιμακτήρ, the step of a ladder; κλιμαξ, a ladder). Comp. Sir T. Browne's *Vulgar Errours*, "sixty-three, commonly esteemed the great *climacterical* of our lives." So Cromwell's day of power was to prove a critical time for oppressive states.

105. **Pict**: here put for the people of Scotland. The later Roman authors allude frequently to the *Scoti* and the *Picti*, though it would appear that 'Picti' or *Picts* was the generic term, and 'Scoti' or 'Scots' a specific term. Eumenius, who first mentions the *Picts*, alludes to the *Caledones aliique Picti*. The derivation of the word has been disputed—that from *pictus*, painted, is absurd; some give the Gael *pictich*, plunderers, A.S. *pihtas* or *peohtas*, the *Picts*. Spenser, in *F. Q.*, speaks of "spoilful *Picts* and swarming Easterlings."

106. **parti-coloured**, changeable, treacherous. So Milton, *Sonnet on Fairfax*, "the false North displays Her broken league"; and Dryden's *Stanzas*, 17, "Treacherous Scotland, to no interest true," etc., on which passage the Globe *Dryden* comments thus: "Scotland is called *treacherous* on account of the rising of 1648 under the Duke of Hamilton for Charles I., and the war afterwards carried on by the Scots for Charles II., which ended, after the defeat of Charles at Worcester, in the complete subjugation of Scotland. Only eighteen months later, Dryden transferred all his enthusiasm to Charles, and Scotch 'treachery' was then *virtue*." The truth seems to be that the Scots neither acted insincerely towards the English Parliament nor agreed to surrender the King in return for a payment of money. They afterwards found that in the conduct of the war and the policy pursued towards the King they had themselves been misled. Comp. also Waller's *Panegyric* on Cromwell: "The seat of empire, where the Irish come, And the unwilling Scots, to fetch their doom."

107. **this valour**, i.e. the valour of Cromwell. **sad**: this word belongs to the predicate; comp. note on 'shril,' *L'Alleg.* 56.

108. **plaid**. The pronunciation required here is nearly that of the original Celtic word: it is said to be akin to Lat. *pellis*, a skin. In older writers the word is frequently spelt *plad*.

109. **tufted brake**, broken ground covered with an irregular and tangled growth of bushes: comp. 'tufted trees,' *L'Alleg.* 78. The English conqueror might 'mistake' or fail to find his Scotch enemies in such a hiding-place, as hounds might fail to find the deer.

114. *indefatigably*. Comp. *The First Anniversary*: “While *indefatigable* Cromwell tries, And cuts his way still nearer to the skies”; also *P. L.* ii. 408.

116. *erect*, ready to strike. In this stanza the verbs are in the imperative.

117. “The sword must be kept ready to strike, not only because the dark spirits of conspiracy and rebellion must be checked, but also because the power that is gained by the sword must be maintained by the sword.” There is an anacoluthon, or confusion of grammatical constructions, in lines 117-120. The stanza begins — if ‘the sword’ were to be the grammatical subject as well as the subject of thought: ‘The sword, besides the power it has to fight, etc., alone has the power to keep what it has won.’ But in line 119 the idea expressed by the ‘sword’ is given in the words ‘the same arts.’

No. V.

LYCIDAS.

This poem was written in November, 1637, and appeared in a volume of memorial verses published at Cambridge in 1638 as a tribute to Mr. Edward King. King, a son of Sir John King, Secretary for Ireland, had been admitted to Christ’s College, Cambridge, in 1626, so that he was a fellow-student of Milton’s. He was made a Fellow in 1630, and seems to have become extremely popular. He was a young man of ‘hopeful parts,’ and had shown some skill in poetical composition. In 1633 he took his degree of M.A., and remained at Cambridge to study for the Church. In the vacation of 1637 he sailed from Chester on a visit to his friends in Ireland: the ship was wrecked off the Welsh coast, and King went down with it. His death was much lamented by his college friends and they got together a collection of tributary verses to which Milton contributed *Lycidas*.

Lycidas is a pastoral elegy, i.e. the poet speaks as a shepherd bewailing the loss of a fellow-shepherd. The subjoined analysis

will guide the student in reading it. We do not look in the poem for the keen sense of personal loss that we find in Tennyson's *In Memoriam* or in Milton's own *Epitaphium Damonis*, nor for the sustained scorn that animates Shelley's *Adonais*; but in its tender regret for a dead friend, in its sweet "touches of idealised rural life," in its glimpses of a suppressed passion that was soon to break forth, and in its mingling of a truly religious spirit with all its classical imagery, it reveals to us the greatness of the poetical genius of Milton. It "marks the point of transition from the early Milton, the Milton of mask, pastoral, and idyll, to the quite other Milton, who, after twenty years of hot party struggle, returned to poetry in another vein, never to the 'woods and pastures' of which he took a final leave in *Lycidas*." (Pattison.)

ANALYSIS.

I. The pastoral proper (the poet sings as shepherd):

1. Occasion of the poem, - - - - -	1-14
2. Invocation of the Muses, - - - - -	15-22
3. Poet's personal relations with Lycidas, - - -	23-36
4. Strain of sorrow and indignation; the loss great and inexplicable:—	
(1) Poet's own sense of loss, - - - - -	37-49
(2) The guardian Nymphs could not prevent it,	50-57
(3) The Muse herself could not prevent it, though he was her true son, - - - - -	58-63
[<i>First rise to a higher mood</i> : the true poet and the nature of his reward,] - - - - -	64-84
(4) Neptune was not to blame for the loss, -	85-102
(5) Camus, representing Cambridge, bewails his loss, - - - - -	103-107
(6) St. Peter, the guardian of the Church, sorely misses Lycidas as a true son, - -	108-112
[<i>Second rise to a higher mood</i> : The false sons of the Church and their coming ruin,] - - - - -	113-131

(7) All nature may well mourn his loss,	132-151
(8) Sorrow loses itself in "false surmise," and Hope arises,	152-164
5. Strain of joy and hope: Lycidas is not dead,	165-185
II. The Epilogue (the poet reviews the shepherd's song),	186-193

NOTES.

Monody: an ode in which a single mourner bewails (Greek *monos*, single: *ōdē*, a song or ode). *Lycidas* is a typical example of the Elegy, with much of the intense feeling peculiar to the less sustained Ode proper; but its form is that of the Pastoral, and its varied metrical structure is totally unlike that of the modern elegiac stanza.

height: so spelt in both the editions published in Milton's lifetime, though his usual spelling is "highth."

1. **Yet once more.** These words have reference to the fact that Milton had written no English verse for three years, and that he did not yet consider himself sufficiently matured for the poet's task. The words do not imply that he is once more to write an elegiac poem, as if he were referring back to his poems, *On the death of a Fair Infant* and *Epitaph on the Marchioness of Winchester*: he is thinking of *Comus* (written in 1634).

laurels, etc. Laurels, myrtles and ivy are here addressed because they are, in classical poetry, associated with the Muses, and not because the poet thinks them to be specially suggestive of mourning. The laurel has been associated with poetry since the time of the Greeks, who believed that it communicated the poetic spirit: the Romans regarded it as sacred to Apollo. Comp. *Son.* xvi. 9.

2. **myrtles brown.** 'Brown' is a classical epithet of the myrtle; in one of his Odes Horace contrasts the brown myrtle with the evergreen ivy. It was sacred to Venus, and at Greek banquets each singer held a myrtle bough.

ivy never sere, evergreen ivy: it was sacred to Bacchus, and in Virgil we read of the laurel of victory being twined with the ivy. Horace also speaks of ivy as being used to deck the brows of the learned: in Christian art it is the symbol of everlasting life.

‘Sere’ = dry, withered ; the same word as *sear* (A.S. *seárian*, to dry up), and cognate with the verb ‘to sear,’ i.e. to burn up.

3. I come, etc. “I come to make a poet’s garland for myself,” i.e. to write a poem.

harsh and crude, bitter and unripe, because plucked before their due time ! this refers to the poet’s own unripeness, not to that of Lycidas. Milton’s ‘mellowing year’ had not yet come ; his opinion was that poetry was a “work not to be raised from the heat of youth . . . but by devout prayer to that eternal Spirit who can enrich with all utterance and knowledge.” ‘Crude’ is literally ‘raw’ ; hence ‘unprepared,’ as ‘crude salt’ ; and hence ‘undeveloped,’ e.g.—

“Deep versed in books, and shallow in himself,
Crude, or intoxicate, collecting toys.”

Par. Reg. iv.

‘Cruel’ (Lat. *crudelis*) is from the same root.

4. forced fingers rude. On the order of the words compare note on *L’Alleg.* 40. ‘Forced’ = unwilling, not because the poet was unwilling to mourn his friend’s loss, but unwilling yet to turn again to poetry. ‘Rude’: comp. *Il Pens.* 136.

5. Shatter your leaves. ‘Shatter’ is a doublet of *scatter*, and here (as in *Par. Lost*, x. 1063) the former is used where we should now use the latter. ‘Shatter’ suggests the employment of force, and therefore agrees with the sense of the preceding line.

mellowing year : time of maturity. ‘Mellow’ has here an active sense, i.e. ‘making mellow.’ The word originally means ‘soft’ like ripe fruit, and hence its present use : it is cognate with *melt* and *mild*. Warton objects to the phrase here used as inaccurate, because the leaves of the laurel, myrtle, and ivy are not affected by the mellowing year : the poet, however, is influenced by the personal application of the words, and is thinking of the poetical fruit he was himself to produce.

6. sad occasion dear : see note on 1. 4. The original sense of ‘dear’ is ‘precious’ (A.S. *deore*), and hence its present meanings in English, viz. ‘costly’ and ‘beloved.’ But it is used by Spenser, Shakespeare, and Milton in an entirely different sense : comp. ‘my dearest foe,’ ‘hated his father *dearly*,’ ‘dear peril,’ etc. Some would say that ‘dear’ is here a corruption of *dire*, but this is a mere assumption, though the sense is similar. Craik suggests “that the notion properly involved in it of love, having first become generalised into that of a strong affection of any kind, had thence passed on to that of such an emotion the very reverse of love.” The fact seems to be that ‘dear’ as ‘precious’ came to denote close relation, and hence was applied generally to whatever intimately concerned a person.

7. **Compels**: the verb is singular, though there are two nominatives, for both together convey the one idea that, but for the occasion of Lycidas' death, the poet would not have been constrained to write.

to disturb your season due: to pluck you before your proper season. On 'due' see *Il Pens.* 155. 'Season' is often used to denote 'the usual or proper time'; e.g. we speak of fruit as being 'in season,' when it is fit for use, and the adjective 'seasonable' = occurring in good time: comp. *Son.* ii. 7.

8. ■ his prime: see note on *L'Alleg.* 107. 'Prime' here denotes 'the best part of life': contrast its meaning in *Son.* ix. 1.

9. peer, equal (Lat. *par*): see *Arc.* 75.

10. Who would not sing, etc.: a rhetorical question, equivalent to 'No one could refuse to sing,' etc.: comp. 'Neget quis carmina Gallo?' Virgil, *Ecl.* x. 3. The name *Lycidas* occurs in the pastorals of Theocritus and in Virgil's ninth *Eclogue*.

knew Himself to sing, was himself able to sing, i.e. was ■ poet. Comp. Horace's phrase, "Reddere qui voce jam scit puer."

11. build the lofty rhyme: comp. the Lat. phrase "condere carmen," to build up a song (Hor. *Epis.* i. 3). 'Build' has reference to the regular structure of the verse: it may also allude to the fact that King had written several short poetical pieces in Latin. 'Rhyme' is here used for 'verse'; the original spelling was 'rime,' and 'rhyme' does not occur in English before 1550: there is now a tendency to revert to the older and more correct spelling. The A.S. *rim* meant 'number,' and *rimcraft*, arithmetic; then the word was applied in a secondary sense to verse having regularity in the number of its syllables and accents, and finally to verse having final syllables of like sound. The change of *i* to *y*, and the insertion of *h* is due to confusion with the Greek word *rhythmos*, measured motion. Shakespeare has 'rime'; and Milton in his prefatory remarks on the verse of *Par. Lost* uses the spelling 'rime,' and speaks of it as the "jingling sound of like endings."

13. **welter**, roll about: in *Par. Lost*, i. 78, Milton speaks of Satan as *weltering* in Hell, in which case the use of the word more nearly accords with modern usage.

to, here seems to have the sense of 'in accordance with': comp. lines 33, 44. The use of the prepositions in Elizabethan writers is extremely varied.

It will be noticed that there is no rhyme to this line; so with lines 1, 15, 22, 39, 51, 82, 91, 92, 161. But though these lines have no rhymes adjacent to them, they do not detract from the music of the verse: there are only about sixty different endings in the whole poem, and if assonantal rhymes be admitted the number is still further reduced. Besides, though line 1 has no

adjacent rhyme, similar final sounds occur in lines 61, 63, 165, 167, 182, 183, just as lines 2, 5, 6, 9, 12, 14 rhyme together. This partly explains the resonance and beauty of the verse.

14. **meed, recompense** : comp. "A rosy garland is the victor's meed." *Tit. Andron.* i. 2.

melodious tear, tearful melody, an elegiac poem. Comp. the title of Spenser's *Tears of the Muses*; also *Epitaph on M. of W.* 55.

15. **Sisters of the sacred well**, the nine Muses, daughters of Jove: they are often mentioned in Greek poetry as the nymphs of Helicon, because Mount Helicon in Boeotia was one of their favourite haunts; on this mountain were two fountains sacred to the Muses; hence Milton's allusion to 'the sacred well.' Hesiod, in his *Theogony*, speaks of the Muses of Helicon dancing round "the altar of the mighty son of Kronos," i.e. Jupiter: this explains the allusion to "the seat of Jove" (Hales). A simpler explanation is that the sacred well is the Pierian fountain at the foot of Mount Olympus, where the Muses were born, and that the 'seat of Jove' is Mount Olympus.

17. **somewhat loudly, not too softly.**

sweep the string, strike the lyre. Elsewhere Milton calls music "stringed noise."

18. **Hence** : see note *L'Alleg.* 1.

coy excuse. 'Coy' = hesitating: the word is generally applied only to persons in the sense of 'shy'; it is the same word as 'quiet,' both being from Lat. *quietus*, the former through French. Shakespeare uses it as an intrans. verb, and it also occurs in Elizabethan English in the sense of 'to allure.'

19. **Muse**, poet inspired by the Muse: hence the pronoun 'he' in l. 21: see *Son.* i. 13, note. Lines 19 to 22 form a parenthesis: l. 23 resumes the main theme.

20. **lucky words, words of good luck, words expressing a good wish** : see note, *Epitaph on M. of W.* 31.

my destined urn. The sense is: "As I now write a poem to the memory of Lycidas, so may some one, when I am dead, write kindly words about me," or 'so' may be the precative *sic*, as in Hor. *Odes*, i. 3. 'Destined urn' = the death that I am destined to die: 'urn' is the vessel in which the Romans deposited the ashes of their dead, sometimes inscribed with the name and history of the dead: comp. 'storied urn,' Gray's *Elegy*, 41.

21. **as he passes, in passing** : comp. Gray's *Elegy*, 20, 'passing tribute of a sigh.'

'Turn,' i.e. may turn, co-ordinate with 'may favour' and (may) 'bid,' optative mood.

22. bid fair peace, etc.: 'pray that sweet peace may rest upon me in death.' 'Bid,' in the sense of 'pray,' has probably no radical connection with 'bid' = to command, and is nearly obsolete: 'to bid beads' was originally 'to pray prayers' (A.S. *bed*, ■ *prayer*). The word *bead* was then applied to the little balls used for counting the prayers, and is now used of any small ball. 'Be' is infinitive: see note, *Ode on the Morning of Christ's Nativity*, 76.

sable shroud: 'the darkness in which I am shrouded,' previously referred to figuratively as 'my destined urn.' Some interpret the words literally = 'my black coffin.' Etymologically 'shroud' is something cut off, and is allied to 'shred'; hence used of a garment. In *Par. Lost*, x. 1068, Milton uses it in this sense, and in *Comus*, 147, in the general sense of a covering or shelter. Its present uses as a noun are chiefly restricted to 'a dress for the dead' and (in the plural) to part of the rigging of a vessel.

23. nursed, etc.: a pastoral way of saying that they had been members of the same college at Cambridge, viz. Christ's.

24. Fed the same flock, employed ourselves in the same pursuits.

25. the high lawns: comp. *L'Alleg.* 71.

26. Under the opening eyelids, etc., i.e. at dawn. Morn is here personified: comp. *Job*, iii. 9, "Neither let it behold the eyelids of the morning"; Shakespeare's *Romeo and Juliet*, ii. 3, "the grey-eyed morn"; see also *Son.* i. 5. The poet represents himself and Lycidas as spending the whole day together, from dawn to sultry noon, and from noon to dewy eve. As Warton points out, Milton was a very early riser, both in winter and summer, and the sunrise had great charm for him. In this poem, however, he may refer to the fixed hours of college duty.

27. We drove a-field. The prefix ■ is a corruption of *on*, the noun and preposition being fused together in one adverb: see *L'Alleg.* 20. 'We' is in agreement with 'both,' l. 27; and the verb 'drove' may be regarded as transitive, its object 'the same flock' being understood.

heard What time, etc. There are two possible renderings of this passage: (1) 'heard at what time the grey-fly,' etc., the object of 'heard' being the whole of line 28; or (2) 'heard the grey-fly at what time (she) winds,' etc. The latter, though it makes the object of the principal verb also the subject of the dependent verb, is preferable, for in Latin it frequently happens that words belonging to the principal clause are drawn into the relative clause.

28. grey-fly, the trumpet-fly, so called from the sharp humming sound produced by it, generally in the heat of the day; hence the allusion to its "sultry horn."

29. **Battening**, sc. ‘and afterwards.’ Battening = feeding, making fat: here used transitively, though generally intransitive = to grow fat. The same root is seen in *better*. In this line *with* = along with, at the time of.

30. **Oft till the star**, etc. ‘Oft’ modifies ‘battening.’ The star here referred to is Hesperus, an appellation of the planet Venus: see note, *Hymn to Diana*, 5. In *Comus*, 93, it is “the star that bids the shepherds fold.”

31. **sloped his westering wheel**: similarly in *Comus*, 98, the setting sun is called ‘the *slope* sun,’ and we read of ‘his glowing axle’ just as here we read of the star’s ‘wheel’ or course in the heavens. ‘Westering’ = passing towards the west: now obsolete.

32. **rural ditties**: pastoral language for the early poetic efforts of Milton and King. ‘Ditty’ (Lat. *dictatum*, something dictated) originally meant the words of a song as distinct from the musical accompaniment; now applied to any little poem intended to be sung: comp. “am’rous ditties,” *Par. Lost*, i. 447.

33. **Tempered**, attuned, timed (Lat. *temperare*, to regulate); the word qualifies ditties, and hence the semi-colon at end of l. 33. Masson has a semi-colon at end of l. 32; ‘tempered’ would then be absolute construction, or it would qualify ‘Satyrs.’

to the oaten flute. ‘To’; see note l. 13. The oaten flute is the flute or pipe made of reeds, and the favourite instrument in pastoral poetry: in Latin it is *avena* (= oats, a straw, and hence a shepherd’s pipe): comp. lines 86, 88. ‘Oaten’; the termination ‘en’ denotes ‘made of’: modern English has a tendency to use the noun as an adjective in such cases, e.g. a *gold* ring. Most of the adjectives in ‘en’ that still survive do not now denote the material, but simply resemblance, e.g. ‘golden hair’ = hair of the colour of gold. Such adjectives as *birchen*, *beechen*, *firen*, *glassen*, *horen*, *treen*, *thornen*, etc., are now obsolete.

34. **Satyrs ... Fauns**; pastoral language for the men attending Cambridge at the same time as Milton and King. The Satyrs of Greek mythology were the representatives of the luxuriance of nature, and were always described as engaged in light pleasures, such as dancing, playing on the lute, or *syrix* (see *Arc.* 106), etc. The Romans confounded them with their Fauni, represented as half men, half goats (Lat. *semicaper*), with cloven feet and horns; the chief was Faunus, whom the Romans identified with Pan (see *Arc.* 106).

36. **old Dameetas**: this pastoral name occurs in Virgil, Theocritus, and Sidney: it here probably refers to Dr. W. Chappell, the tutor of Christ’s College in Milton’s time. Masson thinks it may be “Joseph Meade or some other well-remembered Fellow of Christ’s.”

38. Now thou, etc., *i.e.* now that thou art gone = seeing that thou art gone: comp. *Son.* xx. 2, and Wordsworth's *Simon Lee*, 25.

must return: 'must' here expresses certainty with regard to the future = thou wilt certainly never return. In ordinary use it implies either compulsion, *e.g.* 'He must obey me,' or permission, *e.g.* 'You must not come in': the latter is the original sense of the A.S. verb *motan* (past tense *moste*).

39. Thee: object of 'mourn,' l. 41. Ovid (*Met.* xi.) similarly represents birds, beasts, and trees as lamenting the death of Orpheus.

40. gadding, straggling. To *gad* is to wander about idly: Bacon calls Envy a *gadding* passion, and in the Bible we find— "Why *gaddest* thou about so much to change thy way," *Jer.* ii. Cicero uses the word *erraticus* (wandering) in connection with the vine.

41. their echoes, *i.e.* of the caves: comp. Song to Echo in *Comus*. In Shelley's *Adonais* the same idea occurs—

"Lost Echo sits amid the voiceless mountains,
And feeds her grief with his remembered lay."

42. hazel copses green. See note *L'Alleg.* 40.

'Copse,' ■ wood of small growth, is a corruption of *coppice* (Fr. *couper*, to cut).

44. Fanning: moving their leaves in unison with the music: with 'to' in this line, comp. 'to' in lines 13 and 33.

45. Lines 45 to 48 are in apposition to 'such,' line 49: thus 'Thy loss to shepherd's ear was such' = 'Thy loss to shepherd's ear was as killing as,' etc. The word 'such' is redundant, being rendered necessary by the separation of the words 'as killing' from the rest of the principal clause.

killing, deadly, terrible.

canker: see *Arc.* 53; the more definite form 'canker-worm' is often used, just as 'taint-worm' is used in the next line. Warton notes that Shakespeare is fond of this simile.

46. taint-worm, also called the 'taint.' "There is found in summer a spider called a *taint*, of a red colour, and so little that ten of the largest will hardly outweigh a grain." Browne, *Vulgar Errors*. 'Taint' is cognate with *tint*, *tinge*, and *tincture*.

weanling herds, young animals that have just been weaned from the mother's milk. *Ling* is the diminutive suffix, as in *yearling*, *darling*, *foundling*. 'To wean' (A.S. *wenian*) is strictly 'to accustom to,' but is now used only in the sense of 'to disaccustom to.' The connection between the two meanings is obvious. 'Weanling' also occurs as 'yeanling' or 'eanling.'

47. gay wardrobe, bright and varied colours. By metonymy

‘wardrobe,’ in which clothes are kept, is applied to its contents : the flowers are here said to clothe themselves in gay colours. ‘Wardrobe’ = guard-robe (Fr. *garde-robe*) : the *usual* law in such compounds is that the first word denotes the purpose for which the thing denoted by the second is used, *e.g.* inkstand, teaspoon, writing-desk.

48. white-thorn, hawthorn : the flower is sometimes called “May blossom.”

49. to shepherd’s ear, *sc.* ‘when heard by him.’ The use of ‘killing’ is here an instance of syllepsis : as applied to the herds, etc., it means literally ‘deadly’ ; as used in this line it means ‘dreadful.’

50. Where were ye, etc. This is imitated from the first Idyll of Theocritus, and the tenth Eclogue of Virgil, “but with the substitution of West British haunts of the Muses for their Greek haunts in those classic passages.”

remorseless deep, unpitying or cruel sea ; an instance of the pathetic fallacy which attributes human feelings to inanimate objects.

52. neither. This answers to ‘nor’ in line 55, so that the sense is “You were playing *neither* on the steep ... *nor* on the shaggy top.”

the steep, ‘the mountain where the Druidic bards are buried.’ Milton probably refers to a mountain in Carnarvon, called Penmaenmawr, or to Kerig-i-Druidion in Denbigh, where there was a burying-place of the Druids. The Druids were the minstrels, priests, and teachers among the ancient Celts of Britain : in his *History of England* Milton calls them “our philosophers, the Druids.” The word ‘your’ implies that the bards were followers of the Muses.

54. shaggy top of Mona high : the high interior of the island of Anglesey (known by the Romans as Mona), once the chief haunt of the Welsh Druids. The island was once thickly wooded : Selden says, “The British Druids took this isle of Anglesey, then well-stored with thick wood and religious groves ; in so much that it was called *Inis Dowil*, ‘The Dark Isle,’ for their chief residence.” This explains the allusion in the words ‘shaggy top.’

55. Deva ... wizard stream, the river Dee, on which stands Chester, the port from which King sailed on his ill-fated voyage. In his poem *At a Vacation Exercise* Milton calls it “ancient hallowed Dee.” Spenser also speaks of it as haunted by magicians, and Drayton tells how, being the ancient boundary between England and Wales, it foreboded evil fortune to that country towards which it changed its course and good to the other. The word ‘wizard’ is therefore very appropriately used

here. In fact these lines (52-55) are interesting for two reasons: (1) their appropriateness to the subject, seeing that King was drowned off the Welsh coast; (2) their evidence that Milton had already been engaged in careful reading of British legendary history with a view to the composition of an epic poem on some British subject—the first hints of which are conveyed in the Latin poems *Mansus* (1638) and *Epitaphium Damonis* (1639). In the former of these we find reference to the Druids, and in the latter to King Arthur.

‘Wizard’ is one of the few survivals in English of words with the termination *ard* or *art*, e.g. sluggard, braggart: the suffix had an intensive, and also a somewhat contemptuous force, though here ‘wizard’ merely denotes ‘magical.’

56. **Ay me!** this exclamatory phrase = ah me! Its form is due to the French *aymi* = ‘ah, for me!’ and has no connection with ‘ay’ or ‘aye’ = yes. Comp. Lat. *me miserum*.

fondly, foolishly: comp. *Il Pens.* 6 and *Son.* xix. 8.

57. There is an anacolouthon or break in the construction in the middle of this line. The poet, in addressing the nymphs, is about to say, ‘Had you been there, you might have saved Lycidas’; but, recollecting that their presence could have done no good, he adds, ‘for what could that have done?’

58. the Muse herself: Calliope, the Muse of epic poetry, and mother of Orpheus, who is here called ‘her enchanting son’ (see *L’Alleg.* 145, note). His grief for the loss of Eurydice led him to treat the Thracian women with contempt, and in revenge they tore him in pieces in the excitement of their Bacchanalian festivals (here called ‘the hideous roar’). His head was thrown into the river Hebrus, and, being carried to the sea, was washed across to Lesbos, an island in the Ægean Sea. His lyre was also swept ashore there. Both traditions simply express the fact that Lesbos was the first great seat of the music of the lyre.

60. universal nature, all nature, animate and inanimate: see note on line 39.

61. rout, ■ disorderly crowd (as explained above). The word is also used in the sense of ‘a defeat’; and is cognate with *route*, *rote*, and *rut*. The explanation is that all come from the Lat. *ruptus*, broken: ■ ‘rout’ is the breaking up of an army, or a crowd broken up; a ‘route’ is a way broken through a forest; a ‘rote’ is a beaten route or track, hence we say “to learn by rote”; and ■ ‘rut’ is a track left by a wheel.

62. visage; see note on *Il Pens.* 13.

63. swift Hebrus: a translation of Virgil’s *volucrem Hebrum* (*Æn.* i. 321), supposed to be a corrupt reading, as the river is not swift.

64. **what boots it**, etc. : 'Of what profit is it to be a poet in these days when true poetry is slighted? Would it not be better, as many do, to give one's self up to trifling.' The passage is of interest, because (1) it illustrates Milton's high aspirations, and (2) it directs our attention to the historical fact that the literary outburst which began in 1580 was over. The poets who were alive in 1637 were such as Wither, Herrick, Shirley, May, Davenant, Suckling, Crashaw, etc. : they could not be compared with Spenser, Shakespeare, Marlowe, Ben Jonson, Beaumont, Fletcher, and others.

The word 'boot' (A.S. *bōt*=profit) is now chiefly preserved in the adjective *bootless* = profitless, and in the phrase *to boot* = in addition (where 'boot' is a noun governed by the preposition 'to,' not the infinitive) : from this noun comes the A.S. verb *bētan*, to amend, to make better.

uncessant, incessant. The tendency of modern English is to use a prefix belonging to the same language — the body of the word, so that 'cessant,' which is of Latin origin, takes the Lat. negative prefix *in*. This rule was not recognised in older English ; hence in Milton we find such forms as 'unactive,' 'uncessant,' and in other writers, 'unpossible,' 'unglorious,' 'unpatient,' 'unhonest,' etc. On the other hand, there are anomalies in our present English that did not exist in the Elizabethan literature, e.g. 'uncertain' (formerly and more regularly 'incertain'), 'unfortunate,' etc. : comp. l. 176.

65. **tend** : the trans. verb (as here) is a short form of 'attend.' 'Tend,' to move in a certain direction, is intransitive.

homely, slighted, etc. These adjectives qualify 'trade, not 'shepherd.' 'Trade' here denotes the practice of poetry. In lines 113-120 the shepherd's trade is not poetry, but the work of the Church. The former application of the words is found in all pastoral poetry, the latter in the Scriptures.

In *Com.* 748, Milton gives the derivation of 'homely' ; 'It is for homely features to keep home' ; comp. *Son.* xii a. 20, note. Spenser, in his *Shepherd's Calendar*, speaks of the 'homely shepherd's quill.'

66. **strictly**, rigorously, devotedly.

meditate the thankless Muse : apply one's self to the thankless task of writing poetry.

'Meditate' is here used transitively like the Lat. *meditor*, which does not mean merely to ponder or think upon, but to apply one's self with close attention to a subject. The phrase occurs in Virgil (*Ecl.* i. 2 ; vi. 8). As a transitive verb, 'meditate' has now the meaning of 'purpose' ; e.g. he meditated revenge.

‘Thankless,’ as applied to the Muse, is ‘ungrateful’: comp. Virgil, *Aen.* vii. 425.

67. **Were it not**, etc.: subjunctive mood.

use, are accustomed (to do). The present tense of the verb ‘to use’ is obsolete in this sense: we can say ‘he used to do this,’ but not ‘he uses to do this.’ The present tense is found in the following passage: “They *use* to place him that shall be their captain upon a stone always reserved for that purpose.”—Spenser. Compare such words as *ought*, *must*, *durst*, *wot*, *wont*, etc., all originally past tenses: see note, *Il. Pens.* 37.

68. **Amaryllis ... Neæra’s hair.** These are the names of imaginary shepherdesses from the Greek and Latin pastorals. (See Virgil’s first three *Eclogues*.) Milton expresses, in one of his prose works, great fondness for the ‘smooth elegiac poets,’ but in the last of his Latin Elegies he announces his intention of turning his mind to other subjects—

... “Learning taught me, in his shady bower,
To quit Love’s servile yoke, and spurn his power.”
Cowper’s Translation.

Warton thinks that the allusion to Amaryllis and Neæra is made with special reference to certain poems by Buchanan in which he addresses females by these names.

69. **tangles, locks or curls;** comp. Peele’s *David and Betsabe*—

“ Now comes my lover tripping like the roe,
And brings my longings *tangled* in her hair.”

70. **Fame** is the spur that incites the noble mind to high efforts: comp. *Par. Reg.* iii. 25—

“ Glory, the reward
That sole excites to high attempts the flame
Of most erected spirits, most tempered pure
Ethereal, who all pleasures else despise,
All treasures and all gain esteem as dross,
And dignities and powers, all but the highest.”

Also Spenser: “Due praise, that is the *spur* of doing well.”

clear, in the sense of Lat. *clarus*, noble, pure. ‘Spirit’ is the object of ‘doth raise.’

71. This bracketed line is in apposition to ‘Fame,’ though in reality it is not fame that is meant but the love of fame, which, as Massinger says, is ‘the last weakness wise men put off.’ The idea is found in *Tacitus*: “Etiam sapientibus cupidus gloriae novissima exiit” ; and by the use of the word *that* in line 71, Milton seems to signify that he regarded the expression as a well-known one.

72. This line states the high efforts to which the love of fame

will incite men, viz., "to scorn delights and live laborious days."

73. *guerdon*, reward: grammatically, object of 'find.' The formation of this word is peculiar; the second part is from Lat. *donum*, gift; and the first part from an old High German word meaning 'back,' and corresponding to the Lat. prefix *re* in reward, etc.

74. *blaze*: comp. *Arc.* 74 and *Par. Reg.* iii. 47: "For what is glory but the blaze of fame?" The whole of the passage in *Par. Reg.*, like this part of *Lycidas*, has a certain biographical interest, for we see here Milton's estimate of the worth of popular applause.

75. *blind Fury*; nomin. to verb 'comes.'

The three goddesses of vengeance were called Furies by the Romans, but Milton's reference to 'the abhorred shears' shows that he is thinking of one of the Fates (see *Arc.* 65, note), viz. Atropos. She is here said to be blind because she is no respecter of persons. Milton probably used the word *Fury* in a general sense as signifying the cruelty of Fate, or he may mean to denote Destiny: comp. Shak. *King John*, iv. 2, "Think you I have the shears of Destiny."

76. *thin-spun life*, i.e. the thin-spun or fragile thread of life, in allusion to the uncertainty of human life as shown in the case of Edward King. For the form of the adjective comp. *It Pens.* 66.

"But not the praise." Phoebus (i.e. Apollo), ■ the god of song, here checks the poet, reminding him that though Fate may deprive the poet of life it cannot deprive him of his due meed of true praise. The construction is, "Fate slits the thin-spun life, but does not slit the praise": there is therefore a zeugma in 'slits'; it is applied to life in its literal sense 'to cut,' and to praise in the sense of "to intercept."

77. *touched my trembling ears*, i.e. touched the ears of me trembling: comp. note on *L'Alleg.* 124. Masson's acute note on this is: "A fine poetical appropriation of the popular superstition that the tingling of a person's ears is a sign that people are talking of him. What Milton had been saying about poetic fame might be understood, he saw, as applicable to himself." Comp. Virgil's *Eclog.* vi. 3. The rhymes of lines 70-77 are *a b a b a c a c*.

78. 'Fame is not found in this life, and dwells *neither* in the glittering leaf displayed in the world, *nor* in the wide-spread rumour.'

mortal soil, this earth. The epithet *mortal* is transferred from life to the scene of life. 'Mortal' here denotes 'associated

with death'; Milton also uses it in the senses of 'causing death' = fatal, and 'human.'

79. Nor ... nor, neither ... nor: common in poetry.

glistening; from the same base as *glisten*, *glitter*, *glint*, *gleam*, *glow*.

foil, applied to a leaf or thin plate of shining metal placed under a gem to increase its lustre (Lat. *folium*, a leaf): so Fame is not a gem that requires to be set off by the use of some foil; it shines by its own light. 'Set off' qualifies 'Fame,' not 'foil.'

80. lies, dwells; as often in Old English. Comp. *L'Alleg.* 79.

81. by, by means of, i.e. because it is perceived by. Comp. "God is of purer eyes than to behold iniquity."

82. perfect witness, searching and infallible discrimination. The old spelling of this word (which is found in Milton) is *perfet*, the French form being *parfait* (Lat. *perfectus*, done thoroughly).

83. pronounces lastly, decides finally: see *Son.* xxi. 3, note.

84. meed: see line 14, note. This ends the sublime strain of Phoebus, which (as Milton says in line 87) "was of a higher mood" than the ordinary pastoral. He now returns again to his 'oaten pipe' (see *Analysis*).

85. Arethuse: see *Arc.* 30. The poet invokes the fountain of Arethusa in the island of Ortygia, off Sicily, because Theocritus was a Sicilian; hence the words "Sicilian Muse," l. 133. He also invokes the Mincius, which falls into the river Po, below Mantua in North Italy, because Virgil was a native of Mantua. Hence the significance of the words 'honoured flood' and 'vocal reeds.'

88. my oat, my pastoral muse. The construction is peculiar, 'oat' being apparently nominative to 'proceeds' and 'listens.' We may either take the nominative *I* out of the possessive *my*, or suppose that the Muse listens; but see note on *L'Alleg.* 122, "judge the prize."

89. the Herald of the Sea: Triton, represented by the Romans as bearing a 'wreathed horn' or shell, which he blew at the command of Neptune in order to still the waves of the sea. He is here supposed by Milton to appear 'in Neptune's plea,' i.e. to defend him from the suspicion of having caused Lycidas' death by a storm, and to discover the real cause of the shipwreck. 'Plea' and 'plead' are cognate words.

91. felon, here used attributively. The origin of the word is doubtful; its radical sense is probably 'treacherous' (as in this passage). In the ms. the poet wrote *fellow*, but this is not, as some think, a different word, though it may be cognate with *fell* = fierce.

92. The mark of interrogation at the end of this line and the use of the present perfect tense 'hath doomed,' show that it gives the actual words of Triton's question; otherwise the dependent verb (by sequence of tenses) would have been 'had doomed.'

93. of rugged wings, 'rugged-winged,' having rugged wings, *i.e.* tempestuous.

94. each beakèd promontory, each pointed cape. Observe the proximity of the words *every* and *each*, where we might have expected *every ... every*, or *each ... each*: comp. *Com.* 19 and 311. 'Every' is radically = ever each (Old English *everoelc*): it denotes each without exception, and can now only be used with reference to *more than two* objects; 'each' may refer to *two or more*.

95. They (*i.e.* the waves and winds) knew nothing of the fate of Lycidas. Observe the double or feminine rhymes,—promontory, *story*.

96. sage Hippotadès; the wise ruler of the winds, Æolus, son of Hippotès: he brings the answer of the winds to the effect "that not a blast was from its dungeon strayed." 'Hippotadés' is a Greek patronymic, formed by the suffix *-des*, seen in Boreades, son of Boreas; Priamides, son of Priam, etc. Comp. Homer's *Odyssey*, x. 2.

97. was ... strayed: in modern English we say 'had strayed'; the auxiliary 'have' being now more common than 'be.' See note, *Son.* ii. 6, and comp. 'was dropt,' l. 191.

his dungeon: the winds are probably here personified, hence the pronoun 'his' (but see note, *It Pens.* 128). Milton's language here is evidently suggested by Virgil's picture of the winds (*Æn.* i. 50), where they are represented as confined within a vast cave: Virgil there speaks of Æolia as the 'fatherland' of the winds, thus poetically endowing them with personality. 'Dungeon,' prison, literally 'the chief tower': it is another form of the old French word *donjon*, from Lat. *dominionem*, and therefore cognate with 'dominion,' 'domain,' etc.

98. level brine, the placid sea. 'Brine' denotes salt water, and by a figure of speech is applied to the ocean whose waters are salt.

99. Panopè and her sister, the daughters of Nereus, hence called Nereids: in classical mythology they were the nymphs who dwelt in the Mediterranean Sea, distinct from the fresh-water nymphs, and the nymphs of the great Ocean. Their names and duties are given in the *Faery Queene*, iv. 11. 49; see also Virgil, *Georg.* i. 437.

100. **fatal and perfidious bark**, the ill-fated and treacherous ship in which King sailed: it went down in perfectly calm weather, and hence the force of Triton's plea on Neptune's behalf. 'Bark,' also spelt 'barque,' is etymologically the same as 'barge'; but the latter is now only used of a kind of boat. 'Fatal' = appointed by fate; 'perfidious' = faithless (Lat. *per*, away; and *fides*, faith).

101. **Built in the eclipse**: this circumstance is imagined by the poet in order to account for the wreck of the ship, eclipses being popularly supposed to bring misfortune upon all undertakings begun or carried on while they lasted. The moon's eclipse was specially unlucky, but in Shakespeare's *Hamlet* we read also of "disasters in the sun," and similarly in *Par. Lost*, i. 597. An eclipse was supposed to be a favourite occasion for the machinations of witches: in *Macbeth*, iv. 1 we read that "slips of yew slivered in the moon's eclipse" formed one of the ingredients in the witches' cauldron.

rigged with curses dark. To rig a ship is to fit it with the necessary sails, ropes, etc.; and by a bold figure the poet says that King's vessel was fitted out with curses; at least this is the sense if 'with' be taken to mean 'by means of.' Some prefer to interpret 'with' as 'in the midst of,' the sense being that the ship was cursed by the witches while it was being rigged.

102. **That sunk**: 'that,' relative pronoun, antecedent 'bark.' 'Sunk' = sank; for the explanation compare Morris's *English Accidence*—"The verbs *swim*, *begin*, *run*, *drink*, *shrink*, *sink*, *ring*, *sing*, *spring*, have for their proper past tenses *swam*, *began*, *ran*, etc., preserving the original *a*; but in older writers (sixteenth and seventeenth centuries) and in colloquial English we find forms with *u*, which have come from the passive participles."

that sacred head of thine. This is a pleonastic expression: it will be noticed that when the noun denotes the possession of one object only, this form is inadmissible unless preceded by a demonstrative (as here), e.g. we can say 'that body of yours,' because a person has only one body, but we cannot say 'a body of yours,' as this word would imply that one of a number was referred to.

'Sacred': etymologically signifies the same as 'consecrated,' 'set apart,' and hence 'devoted': it may be used here of Lycidas as devoted to death: comp. *Par. Lost*, iii. 208—"To destruction sacred and devote."

103. **Camus**: "the genius of the Cam River and of Cambridge University was naturally one of the mourners for Lycidas." 'Reverend sire' is an allusion to the antiquity of the University. *Sire*, *sir*, *senior*, *seignior*, and *signor* all owe their origin to the nomin. or accus. form of the Lat. *senior*, elder.

103. **went footing slow**, passed slowly along, wended his way slowly. As Camus comes forward to bewail Lycidas we should naturally read 'came' in this line instead of 'went,' because in modern English the meanings of 'go' and 'come' are opposed. But it is not so here: *went* is radically the past tense of *wend* (A.S. *wendan*, to turn), but is now used in place of the obsolete past of *go*; so that it has become necessary to make a new form for the past tense of 'wend,' viz. *wended*. For 'go' cf. Shakespeare, *2 Hen. IV.* ii. 1. 191; *M. N. D.* i. 1. 115. *Wend* is the causal form of *wind*, and is therefore peculiarly appropriate to the winding Cam. It is now nearly obsolete except in the phrase 'to wend one's way.'

'Foot' as a verb is generally followed by the cognate accusative 'it,' but it then denotes sprightly movement, and is therefore unsuitable here (see *L'Alleg.* 33). 'Slow-footing' occurs in Spenser as a compound adjective.

104. **His mantle hairy, etc.** Here 'mantle' and 'bonnet' are in the absolute case. The 'hairy mantle' is the hairy river-weed that is found floating on the Cam, and the 'bonnet' is the sedge that grows in the river and along its edge. In his first Elegy Milton alludes to the reedy or sedgy Cam (*arundiferum Camum, juncosas Cami paludes*). 'Bonnet,' now generally applied to a head-dress worn by women, here denotes (as it still does in Scotland) a man's cap.

105. **Inwrought with figures dim, having indistinct markings worked into it.** 'Inwrought' is a participial adjective (as if from a verb *inwork*, which is not in use), qualifying 'bonnet': to *work in* figures into cloth, etc., is to embroider or adorn. Milton refers to the peculiar natural markings seen on the leaves of sedge, especially when they begin to wither.

The edge of the 'sedge bonnet' of the Cam is said to be like the edge of the hyacinth because it is marked: the hyacinth was fabled by the ancients to have sprung from the blood of the Spartan youth Hyacinthus, and the markings on the petals were said to resemble the words *al al* (alas! alas!) or the letter T, the Greek initial of Hyacinthus: hence the significance of the words 'sanguine' and 'inscribed with woe.' The poet Drummond calls the hyacinth "that sweet flower that bears in *sanguine* spots the tenor of our woes." Similarly Milton fancies that the markings on the sedge may signify the grief of Cambridge for the death of Lycidas.

106. **Like to that sanguine flower.** Here the preposition 'to' is expressed after 'like': see note on *Il Pens.* 69. 'Sanguine,' bloody, an illustration of Milton's fondness for the primary sense of words (Lat. *sanguis*, blood): its present meaning is 'hopeful,' and the connecting link between the two meanings is found in the old theory of the four humours of the body, an excess of the

bloody humour making persons of a hopeful disposition. In the primary sense we now use 'sanguinary.'

107. **reft**: comp. 'bereft,' *Son.* xxii. 3.

quoth he, he said: this verb always precedes its nominative, and is used only in the first and third persons: it is really a past tense (though occasionally used as a present), and the original present is seen only in the compound *be-queath*.

pledge, child: comp. Lat. *pignus*, a pledge or security, also applied (generally in the plural) to children or relations.

108. **Last came ... did go**: see note on *Il Pens.* 46.

109. **The Pilot of the Galilean Lake**: St. Peter, here introduced ■ Head of the Church, because King had been intended for the Church. St. Peter was at first a fisherman on the Sea of Galilee (*Matt.* iv. 18) and became one of the disciples of Christ. It was of him that Christ said: "Upon this rock will I build my church; and the gates of Hades shall not prevail against it. I will give unto thee *the keys of the kingdom of heaven.*" (*Matt.* xvi. 18. *R. V.*) It was he also whom Christ constituted the Shepherd of the Christian flock by his parting charge: "Feed my lambs." (*John* xxi. 15.) In both of his capacities, as Head and Shepherd of the Christian Church, he mourns the death of one who promised to be a true disciple, unlike the false shepherds who crept into the Church "for their bellies' sake."

110. **Two massy keys**: the keys that St. Peter carried as the symbol of his power are usually spoken of as two in number (though there is no such statement in the Scriptures), because he had power both in heaven and hell, the golden one opening the gates of heaven, and the iron one forcibly closing them: comp. *Com.* 13:

"that golden key
That opes the palace of eternity."

'Massy,' massive: see note *Il Pens.* 158.

of metals twain, made of two different metals: *twain* (cognate with *two*) is, in older English, used (1) predicatively, (2) when it follows the noun (as here), and (3) as a noun.

111. **amain**, with force: *a* is here the usual adverbial prefix (see note I. 27); *main* = strength or force, as in the phrase 'with might and main.' The adjective *main*, = principal, is only indirectly connected with it, being from Lat. *magnus*, great. 'Ope' for 'open' is found in poetry, both as verb and adjective.

112. **mitred locks**, locks crowned with ■ bishop's head-dress, St. Peter being regarded as the first bishop of the Church.

stern bespeak, said with indignation. Milton sometimes used the verb *bespeak* as a transitive verb = to address (a person);

in modern English both these senses are obsolete and it now denotes 'to speak for,' 'to engage beforehand.'

113. Here for the second time the poem rises far above the ordinary pastoral strain and Milton puts into the mouth of St. Peter his first explicit declaration of his sympathy with the Puritans in their opposition to the attempt of Archbishop Laud to introduce changes in the ritual of the English and Scottish Churches, an attempt which hastened the downfall of Charles I. and Laud himself: see notes on *Son. xii a.*, *xv.*, *xvi.* As early as 1584, Spenser had also written in vehement strain against the corruptions of the Church, and there is a faint echo of Spenser's language here and there throughout Milton's indignant lines. (See *Analysis*).

spared for thee, etc., *i.e.* given up, *in return for* you, a ample number of the corrupt clergy.

114. *Enow*: here used as in Early English to denote a number; it is also spelt *anow*, and in Chaucer *ynowe*, and is the plural of *enough*. It still occurs as a provincialism in England.

such as: see *L'Alleg.* 29.

for their bellies' sake: comp. *Son. xvi.* 14, where the reference is to the Presbyterian clergy; here he means the Episcopalian ministers.

115. The Church is a sheepfold into which the "hireling wolves" (see *Son. xvi.* 14), *i.e.* the corrupt clergy, intrude themselves; their only care being to share the endowments of the Church. One of Milton's pamphlets was entitled *The likeliest Means to remove Hirelings out of the Church*. Comp. *Par. Lost*, iv. 192, and *John*, x. 12.

116. "They make little reckoning of any care other than," etc.

117. *scramble*: this word, and 'shove' in the next line, express the eager and rude striving for those church endowments that are here called 'the shearers' feast.' The 'worthy bidden guest' denotes the conscientious and faithful clergy.

119. *Blind mouths!* a figure of speech into which Milton condenses the greatest contempt. 'Mouths' is put by synecdoche for 'gluttons,' and 'blind' is therefore quite applicable. They are blind guides "whose Gospel is their maw" (*Son. xvi.* 14). By saying that they scarcely know how to hold a sheep-hook or crook (which is the symbol of the shepherd's task) the poet signifies their unfitness for 'the faithful herdman's art,' *i.e.* for pastoral duty.

120. *the least*, may be regarded as an adverbial phrase modifying 'belongs,' = in the least; or it may be attributive to 'aught.'

121. **herdman**: this spelling, which occurs in the Bible, is not now in use, nor is it that of Milton's manuscript; he wrote 'herdsman,' which is current in the restricted sense of 'one who herds cattle.' Milton applies it to a shepherd, the word being then used generally.

122. **What recks it them?** = what does it reck them? = what do they care? Here we have an old impersonal use of the verb 'to reck,' which still survives in the adjective *reckless*.

They are sped, they have sped = they have gained their object. For the use of the auxiliary 'are' instead of 'have,' see note on l. 97. One of the early meanings of *speed* is 'success,' and *to speed* is to be successful (as in this line): comp. *Par. Lost*, x. 39. It occurs in older English both of good and ill success, and also in the sense of 'to assist' (Shakespeare has 'God speed the Parliament'), 'to send away quickly,' 'to destroy,' etc.

123. **when they list, when it pleases them.** The verb *list* is, in older English, generally used impersonally, and in Chaucer we find 'if thee lust' or 'if thee list' = if it please thee. It is derived from A.S. *lust*, pleasure, and survives in the adjective *listless*, of which the older form was *lustless*. The noun *lust* has lost the meaning it had in A.S. and still has in German, and now signifies 'longing desire.'

lean and flashy songs: pastoral language for 'their teaching, which is without substance or nourishment to their hearers.' 'Flashy' = showy but worthless: comp. Dryden, "flashy wit"; and Bacon, "distilled books are ... *flashy* things."

124. **Grate**, etc. : 'sound harshly on their weak and wretched oaten pipes' — a description in pastoral language of the preaching of the careless clergy. 'Grate' and 'scrannel' are here skilfully chosen to express contempt. 'Grate': the nominative of this verb is 'songs,' the sense being intermediate between the active form 'they grate their songs,' and the passive, 'their songs are grated.' Hence some would regard this as a middle voice. In Latin and Greek the passive voice arose from the middle or reflective verb. Comp. *Il. Pens.* 161.

scrannel, not found in English dictionaries, being a provincialism = 'lean': the harsh sound of the word also suits the passage. Comp. Virgil's *Ecl.* iii. 26.

125. **The hungry sheep, the neglected congregations.** Compare Milton's *Epitaph Damon*.—

"Nor please me more my flocks; they, slighted, turn
Their unavailing looks on me, and mourn."

Cowper's Translation.

126. **swoln with wind**, etc., with minds filled with unsound and unwholesome teaching.

rank=coarse, foul: "draw"=inhale, e.g. to *draw* breath: comp. *Par. Lost*, viii. 284, "From where I first *drew* air." The Lat. *haurio* has the same sense.

127. Rot inwardly, etc., have their hearts corrupted, and disseminate false doctrines.

128. Besides. The meaning is: "While all this injury to the Church is taking place, there is another source of loss to which the English clergy seem to be indifferent, viz. the desertions to the Church of Rome that are so frequent."

the grim wolf, the Church of Rome: comp. *Matt.* vii. 16, "Beware of false prophets which come to you in sheep's clothing, but inwardly are ravening wolves." Also *Acts*, xx. 29, "Grievous wolves shall enter in among you, not sparing the flock." 'Privy' = secret. 'Apace' = rapidly, at a great *pace*: comp. notes on *amain*, *a-field*.

129. and nothing said. Milton may here refer to Archbishop Laud's leaning towards Popery. Grammatically, there would seem to be a confusion here between two constructions: (1) 'and nothing (is) said,' and (2) 'nothing (being) said.' The latter would be the absolute construction, and in Shakespeare it sometimes happens that a noun intended to be used absolutely is diverted, by a change of thought, into a subject; the opposite process may have taken place here.

130. two-handed engine. The sense is, "But the instrument of retribution is ready and punishment will swiftly fall upon the corrupt Church." 'Engine' = instrument, its literal sense being 'something skilful' (Lat. *ingenium*, skill): it is therefore cognate with *ingenious*, *ingenuity*, and has been corrupted into *gin* = a snare. Comp. *Par. Lost*, i. 749, "Nor did he 'scape by all his engines" (i.e. schemes).

'Two-handed' is applied to swords, axes, etc., that require to be wielded with both hands. The nature of the instrument that is here called a 'two-handed engine' has been much discussed; the various interpretations are:—

(1) That it denotes the axe by which Laud was afterwards to be beheaded in 1645, Milton's words being thus prophetic. This view may be set aside: it certainly did not occur to any one at the time of the publication of *Lycidas*, when the power of Laud was at its height.

(2) That the axe is that alluded to metaphorically in the Scriptures as the instrument of reformation: see *St. Matt.* iii. 10, "And now the axe is laid to the root of the tree; therefore every tree which bringeth not forth good fruit is hewn down." In Milton's treatise *Of Reformation in England* he speaks of "the axe of God's reformation hewing at the old and hollow trunk of Papacy." This view is both the most obvious and the most probable.

(3) That there is an allusion to the "two-edged sword" which proceedeth out of the mouth of the Living One (see *Rev.* i. 16).

(4) That the poet refers to the powers of the pure Gospel as contained in the Old and New Testaments.

(5) That the English Parliament with its two Houses is meant, "the agency by which, three or four years afterwards, the doors of the Church of England *were* dashed in."

(6) That it denotes *civil* and *ecclesiastical* power. See note on *Son.* xvii. 12.

132. The poet again descends to the level of the ordinary pastoral, though it should be observed that in lines 113-131 he has skilfully adapted pastoral language to an unusual theme. The "dread voice" is the voice of St. Peter, and it is to this passage that Milton refers in the sub-title to the poem prefixed on its republication in 1645. "In 1638 it had been bold enough to let the passage stand in the poem, as published in the Cambridge memorial volume, without calling attention to it in the title" (Masson).

Alpheus: see *Arc.* 30, note.

133. That shrunk thy streams, *i.e.* which silenced my pastoral muse. The figure is a Scriptural one: "The waters stood above the mountains; at thy rebuke they fled; at the voice of thy thunder they hasted away," *Psalm*, civ. 7. 'Shrunk' is here used in an active or causal sense = made to shrink, ■ in the phrase 'to shrink cloth.'

Sicilian Muse, the muse of pastoral poetry: see note on l. 85.

134. hither cast, *i.e.* come hither and cast. Compare the Lat. idiom, *se in silvas abdiderunt*, "they hid themselves *into* the woods," *i.e.* "they went *into* the woods and hid there," *Ovid*. See also l. 139.

135. *bells*, bell-shaped blossoms. Plants with bell-shaped flowers are technically called 'campanulate' (Ital. *campana*, a bell).

flowerets: 'floweret' is diminutive of 'flower.'

136. *use*, dwell, frequent. The verb is quite obsolete in this sense: comp. note, l. 67. In Spenser we find, "In these strange ways, where never foot did *use*."

137. The construction is, "Where the mild whispers of shades, and wanton winds, and gushing brooks, dwell."

138. *lap*; by a common figure we speak of 'the lap of earth,' 'the earth's bosom,' etc.: comp. Gray's *Elegy*, "Here rests his head upon the *lap* of earth"; also *Rich.* II. v. 2, "the green *lap* of the new-come spring." The word has no connection with 'lap' = wrap (*L'Alleg.* 136).

the swart star sparely looks, *i.e.* “where the influence of the burning dog-star is scarcely felt,” the flowers being therefore fresh and bright. The swart star is Sirius or Canicula, a star just in the mouth of the constellation Canis, hence called the dog-star (Lat. *canis*, a dog). Hence also the term “dog days.” To the Greeks and Romans this star appeared at the hottest time of the year, and was by them regarded as the cause of the great heat. It is therefore here called ‘swart,’ *i.e.* swart-making, because by exposure to heat the face becomes *swarthy* or brown. Milton frequently transfers an epithet from the object of an action to the agent: comp. “oblivious pool” = pool that makes one oblivious (*Par. Lost*, i. 266), “forgetful lake,” etc. There are four forms of the adjective: the earliest is *swart*, then *swarty*, *swarth*, and finally *swarthy*: all four forms occur in Shakespeare.

For the technical sense of ‘looks,’ comp. *Arc.* 52. It may be noted that in *Epit. Damon*. Milton speaks of the evil influence of the planet Saturn upon the fortunes of shepherds.

139. **quaint enamelled eyes**, *i.e.* blossoms neat and bright. The centre of a blossom is sometimes called an ‘eye’; the name is also given to a tender bud or even to a flower (as here). Milton’s use of the word ‘enamelled’ is illustrated in *Arc.* 84, and his use of ‘quaint’ in *Arc.* 47; see notes. Comp. Peele’s *David and Betsabe*: “May that sweet plain ... be still *enamelled* with discoloured (*i.e.* variegated) flowers.”

140. **honeyed showers**, sweet and refreshing rain. ‘Honeyed’ is here used figuratively; comp. “honeyed words” = flattery. It is sometimes, but less correctly, spelt ‘honied’: comp. *Il Pens.* 142.

141. **purple**, here used as a verb. The meaning is that the spring flowers are so abundant that they give the green turf a purple tint: comp. *Par. Lost*, vii. 28, “When morn *purples* the east.” In Latin *purpureus* is common in the sense of ‘dazzling.’

vernal, pertaining to Spring (Lat. *ver*).

142. Lines 142-151 form (as Masson says) “the most exquisite flower-and-colour passage in all Milton’s poetry. His manuscript shows that he brought it to perfection by additions and after thoughts.” “For musical sweetness and dainty richness of floral colour, it beats perhaps anything else in all Milton. It is the call upon all valleys of the landscape, and the banks of all the secret streamlets, to yield up their choicest flowers, and those dearest to shepherds that they may be strewn over the dead body of Lycidas.” A similar fancy is found in Shakespeare: “With fairest flowers ... I’ll sweeten thy sad grave.” *Cymb.* iv. 2.

Those critics who judge the beauty of any poetical reference to nature by its fidelity to actual fact may readily object that

Milton would here bring together flowers that are never found in bloom at the same time of the year. But the season of the year does not enter into Milton's thoughts except in so far as it enables him to characterize some of the flowers. His only concern is to honour the grave of his fellow-shepherd by heaping upon it a rich offering of nature's fairest and sweetest flowers—flowers that, by their purity or their "sad embroidery," are well fitted to "strew the laureate hearse where Lycid lies."

In connection with this passage Mr. Ruskin writes:—"In Milton it happens, I think, generally, and in the case before us most certainly, that the imagination is mixed and broken with fancy, and so the strength of the imagery is part of iron and part of clay." Lines 142, 145, and 147 he considers 'imaginative'; lines 144 and 146 'fanciful'; line 143 'nugatory'; and line 148 'mixed.'

rathe, early: the root of this word survives in the comparative *rather*: comp. "The *rather* lambs be starved with cold" (*Spenser*), where *rather* is an adjective. Tennyson has: "the men of *rathe* and riper years" (*In Mem. ex.*). *Rather* is now used only as an adverb, except perhaps in the phrase 'I had rather'; in 'I would rather' it is certainly an adverb. The Old English *rath*=early (adj.); *rathe*=soon (adv.).

that forsaken dies, *i.e.* 'that dies because it is forsaken by the sun-light,' a reference to the fact that it is often found in shady places. Milton at first wrote 'unwedded,' showing that he had in mind Shakespeare's words, "Pale primroses that die *unmarried*, ere they can behold Bright Phoebus (*i.e.* the sun) in his strength": *Winter's Tale* iv. 4.

143. tufted crow-toe. This plant is more commonly called "crow-foot," both names having reference to the shape of the flower: comp. 'bird's foot trefoil,' belonging to the same order of plants. Another similar plant is the *tufted* vetch, and this epithet correctly describes the appearance of all these plants when in flower.

pale jessamine. "Jessamine" or jasmine, a plant which belongs originally to the East; hence the name, from Persian *yásmín*.

144. pink, a flower which has given name to a particular colour; similarly the colour called 'violet' receives its name from the flower, and 'mauve' is the colour of the 'mallow.' The reverse process is seen in 'carnation,' this flower having received its name from its *fleshy* colour (Lat. *caro*, flesh). Some varieties of the pink are white.

pansy freaked with jet, a species of violet having generally dark spots in the centre of its blossoms. 'Freaked' = spotted or marked; this word is now little used except in the

diminutive *freckles*=small dark spots (as those on some faces). Shakespeare speaks of the 'freckled cowslip.'

146. well-attired woodbine, *i.e.* the honey-suckle with its clusters of flowers. 'Well-attired' does not here mean well-clothed or covered with leaves, but 'having a beautiful *head-dress* of flowers.' 'Tire' (the prefix being dropped) occurs in the same sense. The word is now extended to the whole dress: comp. *On Time*, 21.

147. hang the pensive head: 'pensive' is here used proleptically, *i.e.* it denotes the result of the action expressed by the verb 'hang': comp. *Arc.* 87.

148. sad embroidery; or, as Milton originally wrote, "sorrow's livery," *i.e.* colours suited to mourning. 'To embroider' is strictly to adorn with needlework, hence used in the sense of 'to ornament,' and finally 'to diversify by different colours.'

149. amaranthus, a plant so called because its flowers last long without withering. In *Par. Lost* it occurs as 'amarant,' the adjective being 'amarantine,' which comes directly from the Greek *amarantos*, unfading. The word is cognate with 'ambrosia,' the food of the gods, both having their counterpart in the Sanskrit *amrita*, immortal.

his beauty shed: 'his' here stands for 'its': see note on *Il Pens.* 128. 'Shed' is the infinitive after 'bid'; so is 'fill' in the next line.

150. daffadillies, more commonly written 'daffodils.' There is also a more colloquial form, *daffadown-dilly*, which occurs in Spenser. Comp. *Par. Lost*, ix. 1040, "Pansies and violets and asphodel." 'Daffodil' and 'asphodel' are the same, both name and thing: the initial *d* is no part of the word, and in earlier English it was written *affodille*, which is from an old French word *asphodile*, which again is from the Greek *asphodelos*, a flower of the lily tribe. The dew-drops resting in the hollow of the lilies are here spoken of as tears shed for Lycidas.

151. laureate hearse, the poet's tomb. The word 'laureate' here signifies that Lycidas was a poet and was lamented by poets. Another interpretation is that it refers to the fact that King had obtained an academical degree: see note on *Son.* xvi. 9. 'Hearse' now denotes the carriage in which the dead are carried to the grave, and even the meaning which Milton here gives it is not the primary one. The changes of meaning which this word has shown are: (1) a harrow, *i.e.* a frame of wood fitted with spikes, and used for breaking up the soil; (2) a frame of similar shape in which lighted candles were stuck during church service; (3) a frame for lights at a funeral; (4) a funeral ceremony, a monument, etc.; (5) a frame on which a dead body

■ laid ; (6) a carriage for ■ dead body ; comp. *Epitaph on M. of W.* 58. ‘Lycid’=Lycidas, the suffix being dropped.

152. The sense is : ‘Let us thus, in order to comfort ourselves for a little, please our weak fancies by imagining that we actually have the corpse of Lycidas to strew with flowers, even while, alas ! his bones are being drifted about by the waves.’

Some editions read a comma after ‘for,’ and connect ‘so’ with ‘to interpose’: it seems better to read ‘so’ with ‘for,’ thus making ‘to interpose,’ etc., a clause of purpose.

154. There is a zeugma in *wash* as applied to ‘shores’ and ‘seas.’ Comp. Virgil’s *Aen.* vi. 362: “my body is sometimes tossed by the waves, and sometimes thrown on the shore.” The pathetic allusions in *Lycidas* to King’s death at sea may be compared throughout with Virgil’s language on the death of the pilot Palinurus, especially in the closing lines of Book v. :

“ O nimium caelo et pelago confise sereno,
Nudus in ignota, Palinure, jacebis harena.”

156. **Hebrides**, or Western Isles, ■ range of about 200 islands, scattered along the western coast of Scotland. King having been wrecked in the Irish Sea, his body may (according to Milton) have been carried far north to the Hebrides or far south to the coast of Cornwall, these two parts being the extremities of Great Britain.

157. **whelming** : the compound ‘overwhelming’ is more commonly used.

158. **the bottom of the monstrous world**, *i.e.* the bottom of the sea, “there being more room for the marvellous among the creatures of the deep than among the better known inhabitants of the land.” ‘Monstrous’ is therefore here used literally = full of monsters. Comp. *Par. Lost*, ii. 624, “Nature breeds, Perverse, all monstrous, all prodigious things”; also Virgil’s *Aen.* 729, “Quae marmores fert monstra sub aequora pontus.”

159. **Or whether.** This would naturally answer to ‘whether’ in line 156, but there is another anacolouthon, or change of construction; the first ‘whether’ introduces an adverbial phrase, while the second introduces a complete sentence.

to our moist vows denied, *i.e.* your body being denied to our tearful prayers. ‘Moist’ is properly applicable to the eyes of those praying for the recovery of Lycidas’ body. There may be an allusion in ‘vows’ to those promises of thanksgiving and offerings made to Neptune that he might restore the bodies of those who had been drowned. Comp. *Arc.* 6.

160. **fable of Bellerus old**, *i.e.* the fabled abode of the old Cornish giant Bellerus. Bellerium was the Latin name for Land’s End in Cornwall, and Milton ‘fables’ this name to have

been derived from Bellerus, though no such name occurs in the catalogue of the old Cornish giants. There was, however, a giant named Corineus, said to have come into Britain with Brute, and in his first draft of the poem Milton wrote 'Corineus,' not 'Bellerus' (pron. *Bellérus*).

161. great Vision of the guarded mount. The 'guarded mount' is St. Michael's Mount, near Land's End, on which there is a crag called St. Michael's Chair. The tradition is that the 'vision' (or apparition) of the Archangel had been seen seated on this crag. Milton, therefore, speaks of the Mount as 'guarded' by the Archangel.

162. Looks toward Namancos, etc. Namancos is in the province of Galicia, near Cape Finisterre, in Spain (the name being found in old maps). Bayona is also in Galicia. "It was a boast of the Cornish people that there was a direct line of sea-view from Land's End passing France altogether and hitting no European land till it reached Spain" (see map of Europe).

hold = stronghold, castle.

163. Angel, i.e. St. Michael, who is here asked to cease looking towards Spain and to turn his gaze to the seas around him, where the shipwrecked Lycidas lies. Some would take 'Angel' as addressed to Lycidas, who would then be regarded as a glorified spirit looking down upon his weeping friends: that this is not the meaning is evident from the language of l. 164.

ruth, pity: comp. *Son.* ix. 8.

164. dolphins, sea-animals; here alluded to because Arion, an ancient Greek bard, when thrown overboard by sailors on a voyage to Corinth, was supported on the backs of dolphins whom he had charmed by his music.

waft, a word generally applied to winds, sometimes also to water, is here used of the dolphins to signify their swift passage through the sea.

165. The poem here becomes a strain of joy (see *Analysis*), which may be compared with that which closes Milton's other famous elegy on the death of Charles Diodati two years after *Lycidas* was composed. The following extract from the latter (Cowper's translation) will partly enable the student to compare the two pieces—

"Cease then my tears to flow!
Away with grief, on Damon ill bestowed!
Who, pure himself, has found a pure abode,
Has passed the showery arch, henceforth resides
With saints and heroes, and from flowing tides
Quaffs copious immortality and joy. . . .
Thy brows encircled with a radiant band,
And the green palm-branch waving in thy hand,

Thou in *immortal nuptials* shalt rejoice,
 And join with seraphs thy according voice,
 Where rapture reigns, and the ecstatic lyre
 Guides the blest orgies of the blazing quire."

woful, also spelt 'woeful.'

166. your sorrow, object of your sorrow; by synecdoche the name of a passion or emotion is often put for the object that inspires it, *e.g.* joy, pride, delight, care, hope, etc.

is not dead, *i.e.* he lives in Paradise.

167. watery floor, the surface of the sea: comp. "level brine," l. 98, and the Lat. *aequor* (a level surface) applied to the sea. Shakespeare calls the sky the "floor of heaven."

168. day-star, the sun, which, to one looking seaward, seems to sink, at setting, into the ocean. Comp. *Com.* 95—

" And the gilded car of day
 His glowing axle doth allay
 In the steep Atlantic stream."

169. anon, after a short time, *i.e.* at sunrise. Comp. *L'Alleg.* 131.

repairs his drooping head, renews his brightness.

170. tricks; here used transitively in the sense of 'to display': see *Il Pens.* 123, note.

new-spangled ore, bright golden rays. 'Ore' = metal, the newly-risen sun being like a ball or disc of gold. 'Spangled' = sparkling: a spangle is strictly a small plate of shining metal used as an ornament, and hence in poetry it is common to speak of the stars as spangles, and of the sky as 'spangled with stars.' Comp. Shakespeare's *Taming of the Shrew*, iv. 5.: see also *Par. Lost*, xi. 128.

172. So. The meaning is, 'As the sun sinks into the sea in the evening but rises again in the morning with renewed beauty, so Lycidas sank low into the sea, but rose again through the saving power of Christ, to take his place in Paradise.

'Sunk' = sank: see l. 102, note.

173. the dear might of Him, etc. = the power of that dear Saviour over whom the waves of the sea had no power. Milton thus appropriately illustrates Christ's power by a reference to that one of his miracles which shows his rule over the waters. See *Matt.* xiv. 22.

'Walked': here used transitively; comp. *Il Pens.* 156.

174. Where, *i.e.* 'mounted high (to that place) where,' etc.

along, a preposition governing 'groves' and 'streams.'

175. His locks that were wet with the sea ooze he washes with the pure nectar of heaven.

‘Oozy,’ slimy ; ‘ooze’ is the soft mud found at the bottom of the sea. ‘To ooze’ is to flow gently, as ooze would do.

‘Nectar,’ the drink of the gods: in *Death of a Fair Infant*, Milton speaks of the “ nectared head ” of a goddess, and in *Par. Lost*, he tells us that there is a “ nectarous humour ” in the veins of the angels.

176. unexpressive nuptial song, i.e. inexpressible marriage song: see *Rev.* xix. 9, where all true believers are spoken of as bidden to the marriage feast of the Lamb of God. In the two preceding lines the language of *Lycidas* is that of classical mythology; in this line and the six following, the imagery is Christian; and then the poet reverts to mythology. “ We might say that these things are ill-fitted to each other. So they would be, were not the art so fine and the poetry so overmastering; were they not fused together by genius into a whole so that the unfitness itself becomes fascination.” (Brooke.)

‘Unexpressive’: both Shakespeare and Milton use adjectives with the termination -ive where we now use -ible or -able. Comp. incomprehensive, plausible, insuppressive, etc., occurring in Shakespeare. For the prefix -un see note on l. 64 above. The word ‘unexpressive’ has therefore, in modern English, become *in-express-ible*. ‘Nuptial’ is from Lat. *nubere*, to marry; comp. ‘connubial.’

177. For the order of the words comp. *L'Alleg.* 40.

kingdoms meek, abodes of the meek.

178. ‘There all the saints above entertain him.’

179. sweet societies. What Milton here calls ‘sweet societies’ of angels, he calls (in *Par. Lost*, xi. 80) ‘fellowships of joy.’ Milton believed in a complete angelic system, with a most elaborate division into orders and degrees of rank—a system widely recognised in mediæval Christian tradition. In *Par. Lost* he makes large use of this belief; in this poem it is merely hinted at.

181. The language of this line is taken from the Scriptures: see *Isaiah*, xxv. 8, and *Rev.* vii. 7, “ God shall wipe away all tears from their eyes.”

for ever, once and for all.

182. This line is to be compared with line 165.

183. the Genius of the shore: see *Arc.* 25, 26; *Il Pens.* 154. It is common in Latin poetry to represent a drowned person as becoming the genius or guardian spirit of the locality where he met his fate, his office being to prevent future voyagers from a like disaster; hence Milton says, “(thou) shalt be good (i.e. propitious) to all that wander,” etc. The Latin *bonus* occurs in the sense of ‘propitious,’ Virgil’s *Ecl.* v. 64.

184. ■ thy large recompense, i.e. as ■ great recompense to thee. "The use of the possessive pronouns and of the inflected possessive case of nouns and pronouns was, until a comparatively recent period, very much more extensive than at present, and they were employed in many cases where the preposition with the objective now takes its place" (*Marsh*).

185. wander in that perilous flood, i.e. sail over that dangerous sea.

186. The epilogue begins here (see analysis): its separateness from the rest of the poem is indicated by the fact that in it Milton lays aside his "oaten flute" and resumes his own personality, and by the metrical and rhyming structure of the eight lines of which it consists. It is, in fact, ■ stanza in *Ottava Rima*, the arrangement of rhymes being *abababcc*.

uncouth: see note, *L'Alleg.* 5.

187. with sandals grey, i.e. at the grey dawn. Comp. "grey-hooded even," *Com.* 188. The shepherd had begun to sing at daybreak, but in his eagerness he had continued till evening.

188. He touched the tender stops of various quills, i.e. throughout his song he had passed through various moods and had sung in various metres. 'Quill' is here used in its primary sense, = a reed, which Milton has already called 'oaten pipe': the application of this word to the feather of a bird is secondary. The 'stops' of a reed or flute are the small holes over which the fingers of the player are placed, also called vent-holes or (as in Shakespeare) 'vantages': comp. *Com.* 345, "pastoral reed with oaten stops." The epithet 'tender' is here transferred from the music itself to the stops, from the effect to the cause.

189. thought, care: comp. *Matt.* vi. 25, "Take no thought for your life," etc.

Doric lay, pastoral song, so called because Theocritus, Bion, and Moschus wrote their pastorals in the Doric dialect of the Greek tongue: see note on *L'Alleg.* 136.

190. 'The sun, being low, had lengthened the shadows of the hills.' Comp. Virgil, *Ecl.* i. 83.

191. was dropt, had dropt: see note, l. 97, and *Son.* ii. 6.

192. twitched, plucked tightly around him.

his mantle blue. The colour is that of a shepherd's dress, hence the allusion. It is very improbable that any allegorical sense is intended.

193. To-morrow, etc.: comp. the *Purple Island*, by Fletcher—

"Home, then, my lambs: the falling drops eschew:
To-morrow shall ye feast in pastures new."

On this poem Mr. Palgrave has the following note:—Strict Pastoral Poetry was first written or perfected by the Dorian Greeks settled in Sicily; but the conventional use of it, exhibited more magnificently in *Lycidas* than in any other pastoral, is apparently of Roman origin. Milton, employing the noble freedom of a great artist, has here united ancient mythology—or what may be called the modern mythology of Camus and Saint Peter—to direct Christian images. Yet the poem, if it gains in metrical interest, suffers in poetry by the harsh intrusion of the writer's narrow and violent theological politics. The metrical structure of this glorious elegy is partly derived from Italian models.

No. VI.

ON THE TOMBS IN WESTMINSTER ABBEY.

THIS poem and the two that follow it should be made to illustrate one another. Perhaps the best commentary on all three is found in Addison's reflections in Westminster Abbey: "When I am in a serious humour I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable ... Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovelful of it that was thrown up, the fragment of a bone or skull, intermixed with a kind of fresh mouldering earth, that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength and youth, with old age, weakness and deformity, lay undistinguished in the same promiscuous heap of matter." We may compare also Herbert's beautiful poem entitled *Church Monuments*, No. xli. in Palgrave's "Treasury of Sacred Song." The simple majesty of Beaumont's lines is the more remarkable in that the piece consists of ordinary rhyming couplets of four accents; the initial trochaic effect should be noticed.

1. Mortality: abstract for concrete. Addison calls Westminster Abbey a "magazine of mortality": comp. also Byron's *Ode to Napoleon*, "Thy scales, Mortality, are just."

3. royal bones: comp. *King John*, v. 7. 68, and Richard's famous soliloquy on the uncertainty of the kingly state, *Rich. II.* iii. 2.

5. had realms. Here the relative is omitted, and in the next line 'who' may be taken as = 'and they.' The omission of the relative shows the attributive force of the clause, and this use of 'who' is common: see Abbott, §§ 244, 263.

9. acre. So Longfellow says of the burial-ground,

"This is the field and Acre of our God,
This is the place where human harvests grow."

Comp. the term 'God's acre,' applied to a burial-ground (Ger. *Gottesacker*).

10. royallest seed. For example, the chapel of Henry VII. in Westminster Abbey contains the tombs of that king and of his queen and mother, of Queen Elizabeth, Queen Mary, James I. and his queen, Charles II., William and Mary, Queen Anne, etc.

12. for, because of: see Abbott, § 150.

13. bones of birth; bones of the great. 'Birth,' = high birth; comp. certain uses of 'family,' 'descent,' etc., and *K. John II.* i. 430, "a match of birth."

15. sands. An incorrect reading is 'wands.'

17. world of pomp, etc. Comp. 3 *Hen. VI.* v. 2, "Why, what is pomp, rule, reign, but earth and dust? And, live we how we can, yet die we must."

18. ~~—~~ dead, dead once for all: see Abbott, § 57. Comp. 1. 3 of No. VIII.

No. VII.

THE LAST CONQUEROR.

THIS poem on the might of death is from *Cupid and Death*, a masque which appeared in a small volume published in 1653. Nothing is more remarkable in the literature of the early part of the seventeenth century than the delightful songs scattered throughout the plays of that period; take, for example, Nos. VII., VIII., XVIII., etc. in this book. Of Shirley's songs, Mr. Saintsbury says: "Every one knows 'The glories of our blood and state,' but this is by no means his only good song; it worthily closes the list of the kind—a kind which, when brought together and perused separately, exhibits, perhaps, as well as anything else of equal compass, the extraordinary abundance of poetical spirit in the age. For songs like these are not to be hammered out by the most diligent ingenuity, not to be spun by the light of the most assiduously fed lamp. The wind of such inspiration blows where,

and only where, it listeth." It has been said of Shirley (1596-1666) that he brought sweet echoes of the grand Elizabethan music into the playhouse of the time of Charles I.

3. bind-in, enclose: comp. *Rich. II.* ii. 1, "bound in with the triumphant sea"; also 2 *Hen. VI.* iii. 2.

5. As night or day. Comp. No. **lxv.**, l. 18, "half of the globe is thine."

7. forgotten ashes: comp. *Rich. II.* i. 2, "Pale *ashes* of the house of Lancaster"; also *Gen. xviii.* 27.

8. ye: here used as object. In the Elizabethan dramatists there is a very loose use of the two forms, *ye* and *you*; see Abbott, § 236, and note, No. **ii.**, l. 7.

common men. Comp. *Hen. V.* iv. 7, "Sort our nobles from our common men." In the year 1411 we find a *comun man* distinguished from a high official: see also the *New English Dictionary* for illustrations.

12. Nor ... confined: 'nor is he confined to these alone'; for death comes to men in many other ways. Comp. B. and F.'s *Custom of Courts*, ii. 2, "Death hath so many doors to let out life."

14. More quaint, more fine or delicate. See notes, *Hymn Nat.* 194; *Lycidas*, 139; *L'All.* 5.

15. will use... Shall have. *Will* here denotes choice or purpose (Abbott, § 316): *shall* denotes inevitable result (Abbott, §§ 315, 317). With the whole poem compare the dirge in Ford's *Broken Heart*:

"Crowns may flourish and decay,
Beauties shine, but fade away;
Youth may revel, yet it must
Lie down in a bed of dust.
Earthly honours flow and waste,
Time alone doth change and last," etc.

No. VIII.

DEATH THE LEVELLER.

THIS piece forms the song of Calchas in Shirley's *Contention of Ajax and Ulysses*, iii. (printed, 1659), 'sung before the body of Ajax as going to the Temple.' See Homer's *Odyssey*, xi. This song is said to have been a favourite with Charles II.

1. blood, lineage. A common reading is 'birth.' Comp. *Tr. and Cress.* iii. 3, "a prince of *blood*, a son of Priam."

4. icy hand — kings. Comp. Ovid, *Am.* iii. 9. 19:

“Scilicet omne sacrum Mors importuna profanat,
Omnibus obscuras injicit illa manus”;

also Horace, *Odes*, i. 4. 12, *pallida mors*, etc.

8. scythe and spade. Emblems of humble life, as in Swift's lines:

“Here nature never difference made,
Between the *sceptre* and the *spade*.”

9. reap: comp. *Rev.* xiv. 15; *Par. Lost*, ii. 339.

11. strong nerves. Comp. *Macb.* iii. 4, “My firm nerves shall never tremble”; also our use of *to nerve*=to strengthen, *nervless*=weak, etc. The Greek *neuron*=a sinew; comp. ‘sinews of war’ (called by Milton in his *Sonnet*, xvii., “*nerves of war*.”)

12. They tame, etc., ‘after all they merely overcome one another’: they cannot conquer death.

13. Early or late, sooner or later.

17. In this stanza the poet passes with striking effect to the form of direct address.

garlands, the victor's wreath. But see Trench's *Select Glossary* on the use of garland in the technical sense of ‘royal crown or diadem,’ as in *2 Hen. VI.* iv. 4.

19. purple altar. The colour is here associated with regal or military state (as in *Par. Lost*, xi. 240); or it may denote ‘blood-stained,’ as in Dryden's “Tiber rolling with a *purple* flood”: see Marsh's *Lect. on Eng. Lang.* iii.

20. victor-victim. The two parts of this beautiful compound word are not cognate. Milton has ‘victor’ in this attributive sense; comp. *Par. Lost*, vi. 525, 590. Compare “the vanquished victor” of No. LXVII., l. 97.

24. Smell sweet, etc. Comp. Habington's *To Castara*,

“Fame will build columns on our tomb,
And add a perfume to our dust”;

also, from the same poet, “The bad man's death is horror, but the just keeps something of his glory in his dust.”

No. IX.

WHEN THE ASSAULT WAS INTENDED TO THE CITY.

THE title is Milton's own. This sonnet is inspired by his high conception of the poet's task, and of the power that lies in the name of a great poet to avert disaster and to requite those who

honour the Muses. It was written in November, 1642. The battle of Edgehill was fought in October of that year, and the royal army then marched to attack London. This was the 'assault' expected, and Milton, having been an active pamphleteer on the side of the Parliament, might naturally have feared that his house would not escape the Royalists if they succeeded in entering the city. The 'assault' never took place, for the royal army retreated when the parliamentary army, under the Earl of Essex, moved out to meet it.

1. **Colonel** is here a trisyllable, though usually a dissyllable. It is from the Ital. *Colonello*, the leader of the little *column* (*i.e.* at the head of a regiment). It has no connection with Lat. *corona*, a crown. (*Skeat.*)

Knight in Arms, a title conferred on persons of high rank — a recognition of military prowess. See Shak. *Rich. II.* i. 3.

2. **Whose chance.** This is a peculiar construction, which may be resolved into 'whose lot it may be to seize.' It implies doubt, not that the house will be seized, but as to the particular officer that may seize it.

these defenceless doors. The word 'these' is used because the sonnet was written as if to be affixed to the door of Milton's house; it would thus be a mute appeal to the besiegers.

3. **ever**, at any time, on any occasion.

4. **him within**, etc., 'protect from injury him that is within.'

5. **He can requite thee**, *i.e.* the poet can reward you by rendering you famous "in his immortal verse." Comp. Shakespeare's *Son. 81*—

"Your monument shall be my gentle verse."

'Requite' is literally the same as 'repay,' from *re* and *quit* = freed or discharged.

charms, magic verses: comp. *Il Pens.* 83 and note.

6. **call**, 'bring down or bestow fame on such honourable acts — these,' viz., guarding the poet's house and protecting him.

8. **Whatever clime.** These words are in apposition to 'lands and seas.' 'Clime' (comp. *Com.* 977) is radically the same as 'climate,' and here used in its original sense = a region of the earth. 'Climate' has now the secondary sense of 'atmospheric conditions.'

The meaning of the line is, 'Wherever the sun shines.'

9. **the Muses' bower**, poetical language for 'the poet's house'; comp. *Lyc.* 19.

10. **Emathian conqueror**, Alexander the Great (the Sikander of Indian history), king of Macedonia, of which Emathia was a province.

bid spare : see note, *Arc. 13.*

11. **house of Pindarus.** Pindar (B.C. 522-442), the greatest lyric poet of Greece, was said to have been born at Thebes ; this city had been subdued by Philip of Macedonia, the father of Alexander the Great, on whose accession the Thebans attempted to recover their liberty (B.C. 336). Alexander, to punish them, destroyed the whole city with the exception of the temples and Pindar's house.

temple and tower. Some legends affirm that the temples were not destroyed.

12. **repeated air**, *i.e.* the air or chorus having been recited. The adjective here is not ■ mere attribute, but has the force of an adverbial clause giving the circumstances under which the event took place ; 'the air had the power to save Athens, *because* it was repeated.' Comp. the Latin use of participles and of clauses with *qui* and *quippe qui* in such cases.

13. **sad Electra's poet**, Euripides (B.C. 480-406), here called "sad Electra's poet" because in one of his tragedies he deals with the history and character of Electra, the daughter of Agamemnon, and because it was a chorus from this tragedy that moved the Spartans to spare Athens. Euripides (like Homer and Ovid) was one of Milton's favourite classical authors.

The adjective 'sad' is sometimes taken as qualifying 'poet,' Euripides having been of a serious and austere disposition : such an arrangement of the words would not be allowable in modern English, though there would be no ambiguity in Latin. The more obvious reading is to refer 'sad' to Electra, who, owing to the murder of her father by her mother, often bewails her sad lot.

14. **To save**, etc. The Spartans took Athens, B.C. 404, and deliberated ■ to how the city should be dealt with. It was proposed by some to destroy it utterly, but a Phocian singer having recited part of a chorus from the *Electra* of Euripides while the decision was still in suspense, the hearers were so moved that they agreed it would be dishonourable to destroy ■ city that had given birth to such great poets. Comp. Browning's *Balaustion's Adventure*.

No. X.

ON HIS BLINDNESS.

THIS sonnet, probably written in 1655, is one of Milton's first references in poetry to that blindness which had gradually crept upon him since 1644, and had in 1652 blotted out his sight for ever. He continued, in spite of his affliction, to act as Secretary

for Foreign Tongues to the Council of State during Cromwell's protectorate: the references in this sonnet to his enforced 'waiting' are to the poetical work for which he considered himself set apart.

1. spent, exhausted.

2. Ere half my days, sc. 'are spent.' His blindness was total when he was 44 years old: he died in 1674.

dark world and wide. These are touching words in the mouth of a blind man.

3. that one talent. The full construction is, 'and (when I consider how) that one talent, which (it) is death to hide, (is) lodged with me useless.' Talent (Lat. *talentum*, a balance) = something weighed in a balance; hence applied to 'money' and metaphorically (as in the Scripture parable of the talents) to 'God's gift': the word has thus acquired the sense of 'a natural gift or ability,' and there is even an adjective from it—'talented' = clever, possessing natural ability. Milton modestly compares himself to the servant who had received only one talent (see *Matt. xxv.*).

which is death to hide, i.e. to hide which is death. To leave one's powers unemployed is equivalent to mental and spiritual death.

4. more bent, sc. 'is': 'bent,' determined.

6. lest He returning chide, i.e. lest He, on His return, reprove me for sloth. This use of the present participle, instead of an adverbial clause, is a Latinism: see note, *Son. xiii. 14*. In the parable mentioned above, we read: "After a long time the lord of these servants cometh and maketh a reckoning with them."

7. Doth God exact day-labour. The allusion is to *St. John*, ix. 4: "We must work the works of him that sent me, while it is day; the night cometh, when no man can work."

light denied: absolute construction, equivalent (as often in Latin) to a conditional clause, = if light is denied.

8. I fondly ask. 'Fondly' = foolishly: see *Il Pens. 6*, note. This is the principal clause on which the preceding seven lines depend: the whole passage well illustrates the involved nature of Milton's syntax. It may be analyzed thus—

A. Principal clause: I fondly ask, etc.

Under { 1. Doth God .. denied (subst. clause).

 A. { 2. When I consider .. chide (adv. clause).

 Under { (1) How my light is spent (subst. clause).

 2. { (2) (How) that one talent .. useless (subst. clause).

 Under (1) a. Ere half .. wide (adv. clause).

 Under (2) { b. Which is death to hide (adj. clause).

 c. Though my soul .. account (adv. clause).

 Under c. (a) Lest .. chide (adv. clause).

10. his own gifts, i.e. the talents entrusted by Him to man.

10. **Who**: for construction, see Abbott, § 251.

12. **thousands**, *i.e.* thousands of angels. ‘Angel’ is literally ‘messenger.’ See *Par. Lost*, iv. 677.

13. **post**, hasten. Primarily *post* = something fixed; then a fixed place or stage on a line of road; then a person who travels from stage to stage; and finally any quick traveller.

14. **stand and wait**, *i.e.* ‘those who, unable to do more, calmly submit to God’s purposes. also render Him genuine service.’

No. XI.

CHARACTER OF A HAPPY LIFE.

THERE are two pieces by Sir Henry Wotton in this book (Nos. xi. and xxvi.); the latter is “a fine specimen of gallant and courtly compliment,” and the former shows that the author, though a courtier and a diplomatist, was master of his own conscience and desire: as Mr. Hales puts it, he was one “who, living on the world and a master of its ways and courtesies, was yet never of it—was never a worldling.” His advice to the young poet Milton, when the latter was starting for the continent after having sent Sir Henry a copy of his *Comus*, is well known: “‘Thoughts close, countenance open’ will go safely over the whole world.” The verses on *A Happy Life* are characterized by Palgrave as “a fine specimen of a peculiar class of poetry—that written by thoughtful men who practised this art but little. Jeremy Taylor, Bishop Berkeley, Dr. Johnson, Lord Macaulay, have left similar specimens.” This piece was probably written about 1614; it was quoted from memory to Drummond of Hawthornden by Ben Jonson in 1618 or 1619. There is great variety in the readings of the poems, *e.g.* ‘not tied,’ ‘untied,’ in stanza 2; ‘Or vice,’ ‘nor vice,’ in stanza 3; ‘accusers,’ ‘oppressors,’ in stanza 4; ‘well-chosen,’ ‘religious,’ in stanza 5, etc.

3. **armour**: comp. 1. 3, No. viii.; also *Par. Lost*, xii. 491, “spiritual armour, able to resist Satan’s assaults.”

4. **simple truth**, the plain truth (Latin *simplex*, single, without duplicity), see Trench, *Study of Words*, iii.

6. **still**, always: this sense is frequent in poetry.

10. **Nor**. The construction is ‘that chance or vice doth raise.’ *Nor* is due to the influence of the preceding *none*.

Who never understood, etc.; who are totally unversed in that flattery which is intended to injure, and who, though ignorant of statecraft, are well acquainted with the laws of a good life.

15. **neither ... Nor.** The alternatives are ‘state’ (prosperity or splendour) and ‘ruin.’

17. ‘Who late and early doth pray God to lend more of His grace than of His gifts.’

19. **entertains**, whilsts away, beguiles. This use is common in Shakespeare, and is found in Milton’s *Par. Lost*, ii. 526, “entertain the irksome hours.” But we do not now speak of entertaining *the time*; we entertain *ourselves* or *others*. Comp. No. xvi. for a similar idea.

23. **Lord**; *sc.* he is.

No. XII.

THE NOBLE NATURE.

THESE lines, which Trench entitles “True Growth,” are from “*A Pindaric Ode* to the immortal memory and friendship of that noble pair, Sir Lucius Cary and Sir H. Morison,” the ode being comprised in the collection called *Underwoods*. The ode consists of four strophes or turns, with antistrophes and epodes, and the extract here given forms the third strophe. In the first strophe occur the lines: “For what is life, if measured by the space, Not by the act?”

2. **doth make**, etc. : (that) doth make Man (to) be better.

3. **standing**, etc. The opposed terms used throughout this piece should be noted; ‘bulk’ and ‘small proportions,’ ‘three hundred year’ and ‘short measures,’ ‘standing’ and ‘fall,’ ‘oak’ and ‘log.’ Man’s growth is not to be estimated in terms of space or time, but, like the flower’s, by the extent to which he fulfils the end of his being: comp. *Par. Lost*, viii. 90, “Great or bright infers not excellence.”

year. In nouns expressing a specific quantity or number, the singular form is often used: comp. a *twelvemonth*, a *fortnight*, etc.

4. **dry, bald, and sere.** Comp. *As You Like It*, iv. 3, “Under an oak whose boughs were mossed with age, And high top *bald* with *dry* antiquity.” For ‘sere,’ comp. *Lyc.* 2, note.

8. **It was**, etc. : *sc.* ‘for’ or ‘because.’

No. XIII.

THE GIFTS OF GOD.

THIS poem, called by Herbert *The Pulley* (as indicating that which draws man to God), is from his collection of sacred lyrics

entitled *The Church*, or (a name given after Herbert's death), *The Temple* or *Sacred Poems and Private Ejaculations*, published in 1631. The collection has a certain amount of coherence due to the fact that it reveals the spiritual experience and conflict of Herbert's own life ; it forms "the enigmatical history of a difficult resignation" to a life of disappointment. As Mr. Gosse says: "Herbert, and with him most of the sacred poets of the age, are autobiographical ; they analyze their emotions, they take themselves to task, they record their struggles, their defeats, their consolation." The connection of thought in Herbert's poems is indicated to some extent by the titles of the pieces : *The Church Porch* ('a rule of life for himself and other pious courtiers'), *Superliminare* (On the Threshold), *The Altar*, *The Sacrifice*, *Church Music*, *Church Lock and Key*, *The Church Floor*, etc. They are full of the conceits and quaint turns of expression common in the 'metaphysical' writers of the first half of the seventeenth century, but the ingenuity is (in Herbert's case) justified by the skill with which he marries sound to sense, by the music of his verse, and by his felicity of expression. The present poem has been described as "the story of the world written with the point of a diamond"; Strength, Beauty, Wisdom, Honour, and Pleasure, are gifts of God to man, which do not, after all, satisfy his being. "Man never is, but always to be blest," yet the denial of the one remaining gift, Rest, leads man through sheer weariness and despair to seek peace in God.

2. **glass** : compare the box in the mythological story of Pandora, and contrast the Christian and the Pagan points of view.

5. **Contract**, etc. : be brought together.

8. **made a stay**, stayed his hand.

No. XIV.

THE RETREAT.

THERE are three pieces by Vaughan in this collection, Nos. XIV., LIV., and LXVI. On the first of these Mr. Palgrave says : "These beautiful verses should be compared with Wordsworth's great *Ode on Immortality* ; and a copy of Vaughan's very rare little volume appears in the list of Wordsworth's library. In imaginative intensity Vaughan stands beside his contemporary Maxwell." The poem occurs in *Silex Scintillans*, i.e. *The Flint* (of the heart) *yielding sparks* (of spiritual fire), a collection of poems of which the first edition of the first part appeared in 1650 ; the second edition appeared in 1847. On points of similarity to Wordsworth's great ode see Trench's *Household Book of English Poetry*,

notes ; and the close comparison made by Mr. George Macdonald. The whole subject is discussed at length in Shairp's *Sketches in History and Poetry* ; he says, "Wordsworth, we may be sure, had read 'The Retreate,' and, if he read it, could not have failed to be arrested by it. No doubt, the whole conception is expanded by Wordsworth into a fulness of thought and a splendour of imagery which Vaughan has nowhere equalled. But the points of resemblance between the two poets are numerous and remarkable. The Platonic idea of *ἀνάμνησις* is at the root of both—the belief that this is not our first state of existence, that we are haunted by broken memories of an ante-natal life. Indeed, this belief was held by Vaughan, and expressed in several of his other poems much more explicitly than it is by Wordsworth." In contrast to the marked resemblances, marked differences in the two poems have been pointed out: "The fading of the early vision Wordsworth attributes to custom, lying upon the soul 'with a weight heavy as frost' ; Vaughan, on the other hand, traces it to a moral cause, to wit, his 'teaching his tongue to wound his conscience with a sinful sound' ; and Wordsworth has not brought home the sense of immortality present in the vivid feelings of childhood so penetratingly as Vaughan has done in these two consummate lines—'And felt through all this fleshy dresse Bright shoothes of everlastingnesse.'"

Vaughan looked up to Herbert as his master in poetry, and, though the latter has written nothing equal to *The Retreat*, Herbert's usual level of poetic excellence is higher than his disciple's. Besides carefully reading Wordsworth's ode alongside of *The Retreat*, the student may refer to the passage of Wordsworth's *Prelude*, i., beginning "Need I dread from thee Harsh judgments" ; also Keat's *Ode on the Poets* (G. T. iv. ccix.) ; Wordsworth's *The Inner Vision* (G. T. iv. cccxvii.) ; and Byron's *Youth and Age* (G. T. cclxvi.).

2. **Shined**, shone. In Early English *shine* is a strong verb, *shinen* being past part., and *shone* past tense. But as early as the fourteenth century *shined* occurs as ■ past tense: comp. Milton's *Son.* xxiii. 11, "Love, sweetness, goodness in her person *shined* so clear." Comp. note, *Hymn Nat.* 202.

4. **my second race**, my second existence. Comp. the Platonic doctrine of Reminiscence, and Wordsworth's note in connection with his own Ode ; also "Blank misgivings of a creature Moving about in worlds not realized."

6. **white, celestial thought**. Comp. the opening stanza of Wordsworth's ode :

"There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparelled in celestial light."

7. above A mile, more than a mile. In Wordsworth's ode *Life* is a daily journey "farther from the East," from the original celestial life; here the child is said to have made but a short journey, and is still able to catch glimpses of the glories he has left behind.

14. shadows, etc. : comp. Wordsworth's "shadowy recollections," and Tennyson's *In Mem.* xliv.

17. black art, knowledge of evil. Contrast with 'white' in line 6.

18. several, separate, distinct. Radically *several* is connected with *separate*. It is now used only with plural nouns. Comp. *Par. Lost*, ii. 524, "each his *several* way." The idea of the poet is that every human power involves a capacity for its misuse, for some form of evil. Comp. *Comus*, 839, "through the porch and inlet of each sense." See note, *Hymn Nat.* 234.

19. fleshly dress : comp. *Il Pens.* 92, "her mansion in this *fleshly* nook," and note there given; also No. XLIV., l. 24.

24. train, course.

26. City of palm trees : comp. "palms of Paradise" (*In Memoriam*).

27. too much stay. It is impossible, after the experiences of life, to return to the pure innocence and the insight of infancy. Years bring, as Wordsworth says, "the inevitable yoke."

"Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight
Heavy as frost, and deep almost as life."

Comp. *Sams. Agon.* 1670, "drunk with idolatry"; and Wordsworth's *Nature of the Poet* (G. T. ccxxiii.):

"So once it would have been,—'tis so no more;
I have submitted to a new control :
A power is gone, which nothing can restore ;
A deep distress hath humanized my soul.
Not for a moment could I now behold
A smiling sea, and be what I have been !
The feeling of my loss will ne'er be old ;
This, which I know, I speak with mind serene."

31. urn : comp. *Lyc.* 20.

32. that state, i.e. angel-infancy : when I die I would fain return to my former innocence. Shairp notes that "there is one thought about childhood in Vaughan which Wordsworth has not. It is this—that hereafter in the perfected Christian manhood the child's heart will reappear. His poem of *The Retreat* closes with the wish that

"When this dust falls to the urn,
In that state I came return."

Again, in another poem, he calls childhood

“ An age of mysteries which he
Must live twice who would God’s face see,
Which angels guard, and with it play,
Angels I whom foul men drive away.”

No. XV.

TO MR. LAWRENCE.

THIS sonnet, written in 1655 or 1656, proves that even in his blindness Milton could be *L’Allegro* as well as *Il Penseroso*. It is addressed to a son of that Henry Lawrence who was President of Cromwell’s Council (1654) and a member of his House of Lords (1657). We do not know which of his sons is meant, but it was probably Henry, then about twenty-two years of age. He was one of a number of young men who, admiring Milton’s genius, delighted to visit him, to talk with him, read to him, walk with him, or write for him.

1. of virtuous father virtuous son : comp. Horace—

“ O matre pulchra, filia pulchrior.”

2. Now that the fields, etc. : now, *when* the fields, etc. The use of ‘that’ for ‘when’ was once extremely common, but its use is now rare except after the adverb ‘now.’ (Abbott, § 284.)

ways are mire. The use of the noun ‘mire’ instead of the adjective ‘miry’ is significant of the state of the London streets in rainy weather.

3. Where shall we sometimes meet? a question which implies that, as they can neither walk into the country nor in the streets, they must meet indoors.

4. Help waste, *i.e.* help each other to spend : see note, *Arc. 13*. Compare Horace, “ morantem saepe diem mero fregi,” *Odes*, ii. 7; also Milton’s *Epitaphium Damonis*, 45.

what may be won, etc. : ‘thus gaining from the inclement season whatever good may be got by meeting together’; the pleasures indoors will compensate for the loss of our walks out-of-doors.

6. Favonius : a frequent name in Latin poetry for Zephyr, the West Wind (see *L’Alleg.* 19); it was this wind that introduced the spring, ‘melting stern winter,’ as Horace says. In one of his masques Jonson calls Favonius “father of the spring.”

reinspire : here used literally, ‘to breathe new life into.’

8. **neither sowed nor spun**: an allusion to *Matt.* vi. 28, “Consider the lilies of the field, how they grow; they toil not, neither do they spin, yet I say unto you that even Solomon in all his glory was not arrayed like one of these.” ‘Spun’ is here a past tense; see note, *Lyc.* 102.

9. **neat**. This is from Lat. *nitidus*, bright, attractive.

light and choice, temperate and well-chosen.

10. Of Attic taste, ‘such as would please the simple and refined Athenian taste.’ There may also be a kind of allusion to the fact that their food would be seasoned with ‘Attic salt,’ a common term for sparkling wit—for what are called in *L’Allegro* “quips and cranks.”

11. **artful**, showing art or skill. This is its radical sense; it is now used in a less dignified sense, *viz.*, wily or cunning. A similar change of meaning is seen in *artless*, *cunning*, etc. See note, *L’Alleg.* 141.

12. **Warble**: infinitive after ‘hear.’

immortal notes: comp. *L’Alleg.* 137.

Tuscan, Italian; Tuscany being a compartment of Italy.

13. **spare** To interpose, etc., *i.e.* ‘use them sparingly.’ The Lat. *parcere* with an infinitive = ‘to refrain from’; and the Latin verb *temperare* may mean either ‘to refrain from’ or ‘to spare.’ There is therefore no doubt of Milton’s meaning.

14. **not unwise**, very wise. By ■ figure of speech the two negatives strengthen the affirmative sense: comp. ‘no mean applause’ in the next sonnet, and note, No. xix., l. 2.

No. XVI.

TO CYRIACK SKINNER.

THIS sonnet was written about the same time ■ the preceding one, and in a similar mood of cheerfulness. Milton wishes, in Cyriack Skinner’s company, to throw off for ■ time the cares and worries of his Secretaryship, and calls upon his friend to lay aside his study of politics and of mathematical and physical science. Cyriack Skinner was grandson of Sir Edward Coke, the famous lawyer and judge (1549-1634), and author of numerous legal works of great value.

1. **bench** Of British Themis. Coke was Solicitor-General in 1592, and afterwards Attorney-General. ‘Bench,’ a long seat, hence a judge’s seat, and so used metaphorically for Law and Justice. Themis, “the personification of the order of things established by law, custom, and equity.”

2. ~~■■■■■~~ **applause** : see note, No. xv., l. 14, above.
 3. **Pronounced.** *Pronuntiatio* is a Latin term for the decision of a judge, and we speak of a judge *pronouncing* sentence. Comp. *Lyc.* 83.

in his volumes, e.g. *the Institutes of the Laws of England, Reports*, in 13 vols., and *Commentaries on Littleton*.

4. **at their bar**, i.e. in administering the law: 'bar' is used metaphorically for 'a legal tribunal.'

wrench, pervert, twist. *Wrench* and *wrong* are both allied to *wring*; so that *wrong* means strictly 'twisted,' just ~~■~~ **right** means 'straight.'

5. 'To-day resolve with me to drench deep thoughts in such mirth ~~■~~ will not afterwards bring regret.' 'To drench deep thoughts' may be compared with such phrases as 'to drown care.'

6. **after**, afterwards.

7. **Let Euclid rest**, etc. : lay aside the study of mathematics physical science, and political questions. Skinner was a diligent student of all these subjects. Euclid, the celebrated mathematician, is here by metonymy put for his works: the name has almost become synonymous with Geometry.

Archimedes (B.C. 287-212), a mathematician and physicist of the highest order, lived at Syracuse: when that city was taken, he was killed while intent upon a mathematical problem. He wrote on conic sections, hydrostatics, etc.

8. **what the Swede intend**, sc. 'let rest.' The verb being plural 'Swede' must here be plural, just as we say 'the Swiss,' the French,' 'the Dutch,' etc., to denote a whole nation. 'Swede,' however, is not now ~~■~~ used, the adjective being 'Swedish' and the noun (singular only) 'Swede'; hence some editions read *resounds*. When this sonnet was written, Charles X. of Sweden was at war with Poland and Russia, and Louis XIV. of France with Spain.

9. **To measure life**, etc., i.e. learn in good time how short life is, so that you may make the most of it. As Milton says in *Par. Lost*, "What thou liv'st Live well; how long or short permit to Heaven." 'Betimes' (by-time) = in good time: the final *s* is the adverbial suffix.

11. **For other things**, etc., i.e. Heaven has tenderly ordained that there shall be a time for mirth as well as anxious thought, and disapproves of the conduct of those who make a display of their anxiety and refuse to rejoice even when they may well do so. Comp. "Learn to jest in good time: there's a time for all things" (*Com. of Errors*, ii. 2); also "Be not therefore anxious for the

morrow: for the morrow will be anxious for itself: sufficient unto the day is the evil thereof" (*Matt. xi. 34*).

No. XVII.

A HYMN IN PRAISE OF NEPTUNE.

THIS hymn is printed in Davison's *Poetical Rhapsody* with the heading, "This hymn was sung by Amphitrite, Thamestis, and other Sea-Nymphs, in Gray's Inn Masque, at the Court, 1594."

On Campion's lines *Basia* (No. xxv. *G. T.*, Bk. I.) Mr. Palgrave's note is: "From one of the three Song-books of T. Campion, who appears to have been author of the words which he set to music. His merit as a lyrical poet (recognized by his own time, but since then forgotten) has been again brought to light by Mr. Bullen's taste and research." See also Rhys's edition of Campion (Lyric Poets Series). Campion was a physician by profession, and was famous in his own day as a poet and musician. He appealed first to the public as a poet in 1595 in *Poemata*, a collection of Latin elegiacs and epigrams. In 1602 he published *Observations on the Art of English Poesie*, in which he disparaged "riming"; in 1602 he was the 'inventor' of a masque presented before King James I. at Whitehall, and from time to time he brought out other masques, in which he found scope for the display of his musical and poetical genius. Amongst English masque-writers the praise of Neptune is a favourite subject, affording abundant opportunity for delicate flattery of the rulers of our island-kingdom: comp. especially Milton's *Comus*, ll. 18-29. On Campion see further in the notes on Nos. XXXIII. and LIX.

1. **Neptune's empire.** *Com. Ham.* i. 1. 118, "the moist star Upon whose influence Neptune's empire stands." The student should refer also to Milton's *Comus*, ll. 867-889, with the allusion to "earth-shaking Neptune's mace," "scaly Triton's winding shell," "the songs of Siren's sweet," "the Nymphs that nightly dance," etc.; also to Jonson's masque, *Neptune's Triumph*,

"The mighty Neptune, mighty in his styles,
And large command of waters and of isles."

2. **whose, of whom.** The antecedent is the genitive 'Neptune's = of Neptune: see Abbott, 218. Comp. *Par. Lost*, ii. 59, "the prison of His tyranny *who*," etc.

5. **scaly nation**, the fishes and other inhabitants of the sea. The sea-gods, *e.g.* the Tritons, were represented in mythology half-man, half-fish. Comp. *Comus*, 18-27. Milton applies the epithet *scaly* to Triton, to Sin, and to the crocodile: comp. Pope's *Windsor Forest*, 139.

11. **Tritons.** ‘Triton,’ as a singular term, applies to the son of Poseidon (Neptune) and Amphitrite: he was the trumpeter of Neptune, the thunder of the ocean being the blowing of his conch or shell (‘wreathed horn’ in Wordsworth). As a plural the name applies to Neptune’s attendants.

16. **Syrens**, sirens (Gr. Σειρῆνες), sea-nymphs who by their songs lured mariners to destruction. In the *Odyssey* they are two in number, but more generally three are named (see *Comus*, 253, 878).

18. **reply**, re-echo: the object of the verb is *praise*, l. 20.

19. **noise.** On the wider sense of *noise*, see note, *Il Pens.* 61.

20. **empery**, kingdom or sovereign authority; from Old Fr. *emperie* (Lat. *imperium*). Comp. *Cymb.* i. 7, and *Hen. V.* i. 2, “ample empery O'er France.” The word is now only poetical or rhetorical; it occurs in Scott, Keats, and Coleridge.

No. XVIII.

HYMN TO DIANA.

THIS is ■ song sung by Hesperus in Ben Jonson’s *Cynthia’s Revels*, or the Fountain of Self-Love, “a comical satire,” acted in 1600 by the children of the Queen’s Chapel. The play was designed to ridicule the quaint absurdities of the courtiers, and hence excited the indignation of the members of “the special fountain of manners, the Court.” The Hymn to Diana opens the third scene of Act v., and is sung by Hesperus to the accompaniment of music. Cynthia is a surname of Diana, the goddess unmoved by love. When Apollo was regarded ■ identical with the Sun or Helios, nothing was more natural than that his sister should be regarded as Selene or the Moon, and accordingly the Greek Artemis is, at least in later times, the goddess of the moon. At Rome Diana, identified with Artemis, was the goddess of light; she was also regarded as the goddess of the flocks and the chase and the huntress among the immortals. In works of art she is represented sometimes as the goddess of the moon, having her head veiled and a crescent moon above her forehead; and sometimes as a huntress with bow and arrow”; see note, *Il Pens.* 59. The metrical structure and rhyming arrangement of this hymn are noteworthy. In the dedication to *Cynthia’s Revels*, Queen Elizabeth and King James I. are alluded to ■ Cynthia and Phoebus.

1. **chaste and fair.** Comp. Collins’ *Ode to the Passions*, “the oak-crowned sisters and their chaste-eyed Queen”; *As You Like It*,

iii. 2, "and thou, thrice crowned queen of night"; *Comus*, 441; *Pericles*, ii. 5, "she'll wear Diana's livery"; *M. of V.* i. 2; *M. N. D.* ii. 2; 1 *Hen. IV.* i. 2; etc.

2. Now, now that.

3. silver chair. Silver (also pearl, crystal, etc.) is associated with the moon — gold is with the sun; and all the attributes of Diana as goddess of the moon are white and clear like silver. Comp. *Per.* iv. 5. 2, "celestial Diana, goddess *argentine*"; *Per.* v. 2. 249, "by my *silver* bow"; Shelley's *Skylark*, "the arrows of that *silver* sphere"; Scott's *Kenilworth*, introd., "The moon, sweet regent of the sky, *silvered* the walls of Cumnor Hall"; *L. L. L.* iv. 3, "Now shines the *silver* moon," etc.

4. State in wonted manner. Comp. *Il. Pens.* 37, "keep thy wonted state," note. In *Arcades*, 14 and 81, there is a reference to the older and more restricted use of the word—a seat of honour or — canopy: the whole passage is worth quoting here:

"Mark what radiant state she spreads
In circle round her shining throne,
Shooting her beams like silver threads :
This, this is she alone
Sitting like a goddess bright
In the centre of her light."

On "wonted," see notes *Il. Pens.* 37, and *Hymn Nat.* 10.

5. Hesperus: see note, *Lycidas*, 30. In the present case Hesperus is the singer of the hymn. The planet Venus, as the morning star, was called Phosphorus or Lucifer, and, as the evening star, Hesperus. See Tennyson's *In Mem.* 121, "Sweet Hesper-Phosphor, double name."

6. excellently, surpassingly. The use of this adverb to modify an adjective was once very common.

7. envious. In *Rom. and Jul.* ii. 2. 46, this epithet is applied to the moon herself.

11. wished, wished for. Comp. *Comus*, 574, "his *wished* prey"; and 950, "his *wished* presence."

13. bow of pearl: comp. "the moon, like to a *silver* bow New-bent in heaven" (*M. N. D.* i. 10).

14. crystal-shining. Such compound epithets denoting likeness ("shining like crystal") are more common in the form ending in *d* or *ed*, e.g. *honey-mouthed*, *chicken-hearted*, etc.

16. how short soever, howsoever short. Comp. *Par. Lost*, ii. 260, "In what place *soe'er*"; *S. A.* 1015, "which way *soever* ~~will~~ refer it."

No. XIX.

WISHES FOR THE SUPPOSED MISTRESS.

CRASHAW's poems, partly secular, partly sacred, were published in 1646 under the title *Steps to the Temple; Sacred Poems, with other Delights of the Muses*. The *Wishes* was probably written about 1630-4; it consists of forty-two stanzas, but Mr. Palgrave has here reduced it to twenty-one. It is, next to *Music's Duel*, the best-known of Crashaw's poems. Simcox says: "Crashaw is full of diffuseness and repetition; in the *Wishes* he puts in every fantastic way possible the hope that his Supposed Mistress will not paint; often the variations are so insignificant that he can hardly have read the poem before sending it to press." In the name he gave to his collected poems, Crashaw shows the influence of Herbert (see notes on No. XIII.), whom he resembles in his cast of thought, being "not inferior to him in richness of fancy, though his conceits are more strained, and less under the control of taste. His devotional strains exhibit great copiousness and beauty of language." Gosse points out that Crashaw's works present the only important contribution to English literature made by a pronounced Catholic, embodying Catholic doctrine, during the whole of the seventeenth century.

2. **not impossible**: an instance of the figure of speech called *Litotes* or *Meiosis*, in which two negatives are used as a feeble equivalent of an affirmative: comp. *Sams. Agon.* 180, "not unknown."

She: comp. *As You Like It*, iii. 2. 10, "The unexpressive *She*"; also Abbott, *Introd.* pp. 5, 14, and § 224, on *He* and *She* used for 'man' and 'woman.'

6. **leaves of destiny**, book of fate.

8. **studied**, ordained.

9. **teach ... tread**: see Abbott, § 349.

11. **take a shrine**, etc., embody itself in. A *shrine* is a depository of sacred things; A.S. *scrin*, an ark: comp. *Comus*, 461, "the unpolluted temple of the mind"; *Il Pens.*, 92, note; and *M. of V.* ii. 7. 40, "this *shrine*, this mortal-breathing saint."

14. **Bespeak her to**, engage her for: see *Lyc.* 112, note; *Par. Lost*, ii. 849; *Hymn Nat.* 76, note.

18. **tire**: see note on 'well-attired,' *Lyc.* 146; and compare *Two Gent.* iv. 4. 190, *A. and C.* ii. 5. 22.

glistiring: see note, *Lyc.* 79.

20. **Taffata.** “Taffeta, taffety, a thin glossy silk stuff, with wavy lustre (*Fr.*,—*Ital.*,—*Pers.*): *Persian tāftah*, woven (Skeat). Comp. Chaucer’s *Prologue*, 441:

“In sanguine and in perse he clad was, all
Lined with taffata and with sendall.”

Comp. also “*Taffata* phrases, silken terms precise, Three-piled hyperboles” (*L. L. L.* v. 2), and see Brewer’s *Dict. of Phrase and Fable*.

tissue, cloth interwoven with gold or silver: comp. *Hymn Nat.* 146, “the *tissued* clouds.” The word is cognate with *texture* (*Fr. tissu*, woven; *Lat. texere*, to weave).

■■■; a finite verb: comp. Abbott, § 307.

21. **rampant.** *Ramp*, “to rove, frish or jump about, to play gambols or wanton tricks” (Phillips, 1706).

24. **alone**, by itself, without the help of art.

26. **shop.** Comp. Ben Jonson’s *The Forest*, iv.:

“I know thou whole art but a shop
Of toys and trifles, traps and snares
To take the weak, or make them stop.”

27. **ope**, open; an adjective. Comp. Nares’ *Gloss.*, “ope-tide,” the early spring, the time of opening; *Comus*, 626; *Par. Lost*, xi. 423; *S.A.* 452; *King John* ii. 1. 449; Abbott, § 343.

28. **Sydnaean showers.** Some verses are here omitted, referring to her cheek, lips, eyes, tresses, etc. In line 28 the allusion is either to the conversations in Sidney’s *Arcadia*, or to Sidney himself as a model of ‘gentleness’ in spirit and demeanour (Palgrave). Queen Elizabeth called Sidney “the jewel of her dominions.” Compare Mr. Palgrave’s note: “Sidney’s poetry is singularly unequal; his short life, his frequent absorption in public employment, hindered doubtless the development of his genius. His great contemporary fame, second only, it appears, to Spenser’s, has been hence obscured. At times he is heavy and even prosaic; his simplicity is rude and bare; his verse unmelodious. These, however, are the ‘defects of his merits.’ In a certain depth and chivalry of feeling,—in the rare and noble quality of disinterestedness (to put it in one word),—he has no superior, hardly perhaps an equal, amongst our poets; and after or beside Shakespeare’s Sonnets, his *Astrophel and Stella*, in the editor’s judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry.”

32. **day’s forehead.** Comp. *Lycidas*, 171, “Flames in the *forehead* of the morning sky”; *Cor.* ii. 1. 57, “the *forehead* of the morning”; *Comus*, 733, “Imblaze the *forehead* of the deep,” etc.

33. down ... wings of night, *i.e.* give soothing sleep. Compare *Il Pens.* 146, and note, "dewy-feathered Sleep"; also *Macb.* ii. 3. 81, "Shake off this *downy* sleep, death's counterfeit."

34. silken hours. Comp. *Hen.* V. ii., chorus, "Silken dalliance in the wardrobe lies"; also note on 'taffata,' line 20 above.

37. Days, etc. The poet wishes that her days may be *absolutely* pleasant, not merely pleasant by contrast with sorrowful nights.

39. fore-spent, forspent, wasted: comp. *F. Q.* iv. 5. 34. "Rawbone checks *forespent*." The intensive prefix *for* is frequently confused with *fore*; comp. *forewasted*, *forego*, etc.

42. ■ clear mind. Comp. Milton's *Comus*, 381-5, "He that has light within his own clear breast May sit i' the centre, and enjoy bright day."

43. Life, etc.; 'life that, in the courage of innocence, dares challenge Death to come at any moment': comp. No. xi., l. 6, "Whose soul is still prepared for death." 'Say,' infinitive co-ordinate with 'send,' and governed by 'dares.'

46. store. 'I wish her such store of good qualities that she may have little left to wish for.' On 'store,' comp. *L'Alleg.* 121, note.

50. Her, here used substantively; "the not impossible *She*" of line 2.

51. Weave them, *i.e.* weave (for) themselves.

56. unclothe, etc.: 'If such a person exist, I now reveal and clearly express what my wishes may have left vague.'

62. ye; see note, No. VII., l. 8.

63. fictions; 'though these are merely my fancies, yet may they be realized in her—be her history.'

No. XX.

THE GREAT ADVENTURER.

THIS is given in Percy's *Reliques*, under the title *Love will find out the way*, and with the remark, "This ancient song is given from a modern copy." The great adventurer is Love, and the imagery throughout the piece is suggested by the classical Cupid, the god of love. He is represented as a wanton boy, playful and mischievous, with bow, arrows, sometimes a torch, quiver, and wings; the eyes are often covered, so that he shoots blindly. His darts could pierce the fish at the bottom of the sea, the birds in

the air, and even the gods themselves. The immensity of space was his home.

12. **receipt**, admission. Comp. the Biblical use of *receive* in *Acts*, i. 9; *Mark*, xvi. 19.

14. **fast**; A.S. *faest*, firm, tight.

18. **for**, as regards; in allusion to Cupid's being a mere boy. See Abbott, § 149.

20. **from**, on account of.

flight, the power of flying; in allusion to his wings.

23. **Set**, even if you should set.

25. **lose**, get rid of, be freed from; comp. 'to lose a fever.'

34. **stoop to your fist**. *To stoop* is a term of falconry; the hawk is said to stoop when descending with closed wings upon the quarry: see the terms used by Marvell in his *Horatian Ode* (No. iv., l. 91, note). It would be an impossible task to teach an eagle to stoop to (*i.e.* in accordance with, at a signal from) the hand. For this use of *to*, comp. *Lyc.* 33, 44, notes.

35. **inveigle**. Radically *to inveigle* is 'to blind'; hence 'to entice.'

With this account of Cupid compare the Proclamation of the Graces in Johnson's masque, produced at the marriage of Ramsay, Lord Haddington, to Lady Elizabeth Ratcliff:

"Beauties, have you seen this toy,
Called Love, a little boy,
Almost naked, wanton, blind;
Cruel now, and then — kind?
If he be amongst ye, say:
He is Venus' runaway."

No. XXI.

THE PICTURE OF LITTLE T.C.

DELICATE humour, delightfully united to thought, at once simple and subtle. It is full of conceit and paradox, but these are imaginative, not as with most of our seventeenth century poets, intellectual only (Palgrave). See further in the notes on Nos. IV., LVII., LVIII., and LXII.

14. **broke**, broken: see Abbott, § 343, on the tendency in Elizabethan English to use the curtailed forms of the past participles.

14. *ensigns*, banners, badges : Marvell has,

“ Then flowers their drowsy eyelids raise,
Their silken *ensigns* each displays.”

16. *virtuous*, powerful : see note, *Il Pens.* 113.

17. *compound* : comp. 2 *Hen. VI.* ii. 1, *compound* this strife ; *K. John* ii. 1. 281, “ *compound* whose right is worthiest.”

18. *parley*, confer, seek to come to terms. In *Comus*, 241, Milton calls Echo “ sweet Queen of Parley.” ‘Parley’ is conversation (Fr. *parler*, to speak), and is cognate with *parlour*, *parole*, *palaver*, *parliament*, *parlance*, etc.

22. *And them*, etc., ‘and only despise the more those who yield.’

25. *Mean time*, meantime, in the meantime : in Shakespeare the preposition is frequently omitted.

26. *does* ... charm, is charmed or enchanted.

28. *tulips*. *Tulip* is a doublet of *turban*, from Turkish *tulband*, Persian *dulband*.

36. *Flora* : see note, *L'Alleg.* 20.

38. *make the example yours*, treat you as you treated the budding flowers.

No. XXII.

CHILD AND MAIDEN.

THIS is Victoria’s song in *The Mulberry Garden*, Sedley’s most famous comedy, published in 1668. A version of it (here followed by Mr. Palgrave) was published without the author’s name in Allan Ramsey’s *Tea-Table Miscellany* in 1724. An additional stanza was as follows :

“ Though now I slowly bend to love,
Uncertain of my fate,
If your fair self my chains approve
I shall my freedom hate.
Lovers, like dying men, may well
At first disordered be,
Since none alive can truly tell
What fortune they must see.”

There are two pieces by Sedley in the *Golden Treasury* (Nos. xxii. and xlii.). He was one of the brightest satellites of the Court of Charles II., and became so great a favourite for his taste and accomplishments that Charles is said to have asked him if he had not obtained from Nature a patent to be Apollo’s viceroy. He is the Lisideius of Dryden’s *Essay of Dramatic Poesy*.

7. *rising fire*, i.e. the sunrise of her beauty. Another reading is “*growing fire*.”

14. *prest*, pressed forward.

15. *as unperceived*, equally unconsciously. Another version of line 16 is, “*And in my bosom rest*.”

21. *Each*, i.e. Cupid and his mother Venus.

their : this syntax is common in Elizabethan writers; see Abbott, § 12. In this instance *their* may be used as referring to two subjects, one masculine and one feminine.

In the original version there are the following readings :—1.1, “*that I now could sit*”; l. 8, *must take*; l. 11, *took*; l. 15, *Fond love*; l. 18, *And Cupid*.

No. XXIII.

CONSTANCY.

THESE verses are by John Wilmot, Earl of Rochester, on whose poems the judgment of Horace Walpole, in his *Royal and Noble Authors*, was that they “have much more obscenity than wit, more wit than poetry, more poetry than politeness.”

3. *swain*: a word of common use in pastoral poetry, as were such names as *Phyllis*, etc. (see *L'Alleg.* 83, note). This song is sung by Amintas to *Phyllis*.

No. XXIV.

COUNSEL TO GIRLS.

THIS appeal *To the Virgins to make much of time* is from Herrick's *Hesperides*, “an ill-arranged group of lyrical poems addressed to friends and eminent contemporaries, amatory poems, epithalamia, epigrams, fairy poems, and short occasional odes and poems on all kinds of subjects.” “The *Hesperides* is one of the sunniest books in English literature, consummate in finish, exquisite in fancy, fresh and natural throughout, and rich in sweet and delightful pictures of the homely English country and the quaint, kindly, old-world customs of her folk. His love poems are stamped with a real *abandon* that is not Horatian and not Anacreontic, but all his own, and ever throughout his joyousness the ear detects an undertone of melancholy. In unforced sweetness of melody and perfect harmony of sound and sense, Herrick rises above all his brethren among the Caroline lyrists, and, indeed,

follows closely in the steps of Shakespeare. Like the master he is thoroughly natural, unaffected, and English." For the spirit of this *Counsel to Girls* compare Horace's *Odes*, i. 11; iii. 8 and 29; also the *Carpe Diem* of Shakespeare (No. xxxv. *G. T.*), "O Mistress mine, where are you waning?" ... Youth's a stuff will not endure"; also Burton's curious comment in his *Anatomy of Melancholy*, iii. 2. 5. 5, "Let's all love *dum vires annique sinunt*, while we are in the flower of years and while time serves," etc. Mr. Palgrave's note is ■ follows: With this popular lyric compare one of the many lovely songs of modern Greece, the *Smyrniote Garden*, as translated in Mr. H. F. Tozer's interesting *Highlands of Turkey* (1869). The lover hears a bird singing:

"For ever, while it warbled,
I seemed to hear it saying
‘Young man, avoid delaying,
Full soon your joys are o'er.
And you, fair maids, go marry,
Be wise, no longer tarry;
For time is ever flying
And will return no more.'"

But it is difficult here not to suspect that the accomplished translator was conscious of Herrick.

2. **still**: comp. No. LVIII., l. 28; *Com.* 560; and Abbott, § 69.

3. **a-flying**: see note, *L'Alleg.* 20.

5. **Lamp of Heaven**. Comp. Spenser's *Epithalamium*, 19: "Before the world's light-giving *lamp* His golden beam upon the hills doth spread." Some of the expressions in this poem suggest the influence of Spenser. Comp. also Gay's *Trivia*, iii. 5, with reference to the moon, "O may thy silver *lamp*," etc.; also *Comus*, 198, with reference to the stars, "filled their *lamps* with everlasting oil"; the Greek *lampás*, a torch, used of the sun; Shelley's *To a Skylark*, the moon's "intense *lamp*"; etc.

6. **a-getting**: see note, l. 2 above.

7. **his race**. Comp. *Psalm*, xix. 5, and *Comus*, 100.

10. **youth and blood**. Comp. *Comus*, 670, "When the fresh blood grows lively and returns brisk as the April buds in primrose season"; also No. LVIII., line 25, "When we have run our passion's heat"; also Kingsley's well-known lines,

"When all the world is young, lad,
And all the trees are green;

.
Young blood must have its course, lad,
And every dog his day."

11. **being spent**, i.e. 'that age being spent'; absolute construction.

13. *coy*, hesitating : see note, *Lyc.* 18.

15. *but once*. ‘But’ belongs not to ‘once,’ but to ‘having lost’: see Abbott, § 129, on the way in which, in Elizabethan English, *but* varies its position.

No. XXV.

TO LUCASTA, ON GOING TO THE WARS.

THERE are three lyrics by Richard Lovelace in this collection (Nos. xxv., xliii., and xliv.). Of these the first is the best, being in fact his finest poem, containing “no line or part of a line that could by any possibility be improved.” He published his *Lucasta* in 1649: the name is formed from *Lux casta*, his epithet for his betrothed, Lucy Sacheverell, who married another on the stray report that Lovelace had died of his wounds received at Dunkirk. “In some of the lyrics of Lovelace we see the courtly spirit deepened by the troubles of the Civil War.” The spirit of this piece should be contrasted with that of Byron’s *All for Love* (G. T. iv. ccxii.), “O talk not to me of a name great in story,” etc.

1. *Sweet*. For this word as a substantive, comp. *Ham.* iii. 2, 200; Johnson’s *Catiline*, i., “Wherefore frowns my *sweet*.”

2. *that, because, in that* : see Abbott, § 284.

nunnery. Mr. Gosse notes that this beautiful figure is to be found in Habington’s poem *To Roses in the bosom of Castara*:

“ Ye blushing virgins happy
In the chaste *nunnery* of her breasts.”

Compare, however, Herrick’s poem (No. xciv. in *G. T.* edition),

“ And snuggling there they seemed to be
As in a flowery *nunnery*.”

8. *A sword*, etc. Compare the Cavalier war-song which, according to Motherwell, was found “written in an old hand in a copy of Lovelace’s *Lucasta*, 1679”:

“ A steed, a steed, of matchless speed !
A sword of metal keen !
All else to noble hearts is dross,
All else on earth is mean,” etc.

No. XXVI.

ELIZABETH OF BOHEMIA.

SEE notes on No. xi. This piece is in praise of Elizabeth, daughter to James I., and ancestor of Sophia of Hanover: it is

characterized by Palgrave ■ a fine specimen of gallant and courtly compliment.

1. **meaner beauties** : comp. Spenser's *F. Q.* vi.,

“ So far as doth the daughter of the day
All other lesser lights in light excel ;
So far doth she in beautiful array
Above all other lasses bear the bell ”;

also *F. Q.* vi. 9, “ That all the rest like lesser lamps do dim.”

5. **Moon shall rise** : comp. Keats' *Ode to a Nightingale*, “ and haply the *Queen-Moon* is on her throne, Clustered around by all her starry Fays.” Also Hor. *Odes*, iii. 15, “ Nox erat, et coelo fulgebat luna sereno Inter minora sidera ”; *Carmen Sec.* 99, “ *Siderum regina bicornis audi, Luna, puella.* ”

7. **dame Nature**. ‘Dame’ in the sense of ‘mother’: comp. *Par. Lost*, ix. 612, “universal Dame.”

8. **understood**, interpreted, fully expressed.

10. **Philomel** : see note, *Il Pens.* 56.

11. **violets**, etc. : comp. Herrick's *To Violets*,

“ Welcome, maids of honour,
You do bring
In the spring,
And wait upon her.
She has virgins many,
Fresh and fair ;
Yet you are
More sweet than they.”

No. XXVII.

TO THE LADY MARGARET LEY.

THIS was written in 1644 or 1645; it is the latest of the sonnets printed in the edition of 1645. Phillips, the nephew and biographer of Milton, relates that during the time the poet was deserted by his first wife he “ made it his chief diversion now and then of an evening to visit the Lady Margaret Ley. This lady, being a woman of great wit and ingenuity, had a particular honour for him, and took much delight in his company, as likewise Captain Hobson, her husband, a very accomplished gentleman.” Both she and her father are in this sonnet complimented on their political views.

1. **that good Earl** : James Ley, born 1552, was made Lord High Treasurer of England in 1624, and Lord President of the

Council in 1627. Both these offices are alluded to in the sonnet. "He had been removed from the High Treasurership to the less laborious office of President of the Council, ostensibly on account of his old age, but really, it was thought, because he was not sufficiently compliant with the policy of Charles and Buckingham. He died in March, 1628-9, immediately after the dissolution of Charles's third Parliament; and, as the sonnet hints, his death was believed to have been hastened by political anxiety at that crisis" (Masson).

The construction 'Daughter to that good Earl' should be noticed; the proposition of is commonly used.

~~and~~ President. 'Once' is here an adverbial adjunct to 'President,' for when a noun stands in attributive relation to another noun, it may be modified by adverbs. It is not necessary, therefore, to explain 'once' as an adverb modifying 'was' understood.

2. *her, i.e. England's.*

3. *in both unstained, i.e. not having, in either of these offices, sullied his reputation by taking bribes.* 'Fee' is from the A.S. *feoh*, cattle, property, now used of the price paid for services: see note, *Son. xii. 7.*

4. *more in himself content.* This does not mean that he resigned of his own accord but that, "when dismissed, he went willingly": the construction is, "(being) more content in himself (than in the enjoyment of office)."

5. *sad breaking.* There is here a play upon the word 'break' applied in l. 5 to the dissolving of Parliament, and in l. 6 to the effects of this upon the old Earl. In the former sense we speak of the breaking up of an assembly, and in the latter of a person's spirits or health being broken. Milton calls the dissolution of Charles's third Parliament a sad one, because it showed that the King had entered upon that line of conduct which led to the Civil War. The demonstrative *that* implies that the Parliament referred to is too well known to need further mention: comp. l. 8.

6. *as that dishonest victory, etc., i.e. in the same way as the victory at Chaeronea broke the heart of Isocrates.* The word 'dishonest' is here used in the sense of Lat. *inhonestus* = dishonourable: in the same way our word 'honesty' has not the high sense of the Lat. *honestas* = all that is honourable. Milton calls the victory dishonest because it was 'fatal to liberty': in it Philip of Macedon defeated the combined Athenian and Theban forces, b.c. 338, Greece thus losing her independence. Chaeronea was a city of Boeotia. See No. LXVII., l. 43, note.

8. *with report.* 'With' = by means of. The use of the instrumental *with* is not now so common as in earlier English, and is

never used to denote the agent. In Chaucer we find “slain *with* (= by) cursed Jews.”

that old man eloquent: Isocrates, one of the most famous of Greek orators, who, at the age of ninety-nine, died four days after hearing the report of the disaster at the Chaeronea. So the good Earl of the sonnet died four days after the dissolution of Parliament.

9. Though later born, etc., “though I was born too late to have known your father at his best, yet, methinks, I am able from seeing you to judge what he was like.” Milton does not mean that he was born after the Earl’s death, for the Earl died twenty years after Milton’s birth.

Than in this line is a conjunction introducing an elliptical clause depending on *later*. It is difficult to give a satisfactory syntactical explanation of such clauses: we may expand it into, ‘Though I was born later than (I should have been in order) to have known’: see note on *than*, *Son.* xvii. 2.

10. by you, through or by means of you.

11. methinks, it seems to me. Here *me* is the dative, and *thinks* is an impersonal verb (A.S. *thincan*, to appear), quite distinct from the verb ‘I think,’ which is from the A.S. *thencan*, to cause to appear. For a similar relation compare *drink* with *drench* (= to cause to drink).

yet. In this line *yet* = up to the present time; in the previous line *yet* = nevertheless.

13. That all both judge you. *That* here introduces a clause of consequence in adverbial relation to *well*, and co-ordinate with *so*: comp. “He spoke *so* fast that I could not understand.”

Both in this line is strangely placed: the ordinary form would be: ‘All judge you *both* to relate them (*i.e.* your father’s virtues) truly, *and* to possess them.’ The co-ordinate words are *relate* and *possess*; the one is preceded by *both*, the other by *and*.

No. XXVIII.

THE TRUE BEAUTY.

THIS piece, also called *Disdain Returned*, is the only specimen here given of Carew’s lyrics. He is the author of the beautiful lines, “Give me more love, or more disdain,” and of the fine song, “Ask me no more where Jove bestows.” Thomas Carew (1589-1639) was “the precursor and representative of what may be called the courtier and conventional school of poetry, whose chief characteristic was scholarly ease and elegance.” Percy gives this poem in his *Reliques*, iii. 111.

2. **coral**: in allusion, of course, to the bright colour of the red coral of commerce, found in the Mediterranean. Dryden contrasts 'the common coral' with the 'alabaster white.'

4. **Fuel**. Comp. Campion's lyric, "Fire that must flame is with apt fuel fed" (*Lyrics from Elizabethan Song-Books*).

10. **Kindle**. Comp. Habington's well-known line, "Virtuous love is one sweet endless flame"; and Shakespeare's *Sonnet* (No. xxxi. *G. T.*)

"Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come."

See further on 'kindle,' No. xxxv., l. 2, note.

No. XXIX.

TO DIANEME.

2. **starlike sparkle**. Spenser has "In her eyes the fire of love doth *spark*": comp. Fletcher's *Piscatory Eclog.* vi. 19, "Her eyes do *spark* as stars"; and *Par. Lost*, ii. 387.

3. **you**. Ye was more common in this construction: see note, No. vii., l. 8, and Abbott, § 236.

that: see Abbott, § 284.

4. **yet, as yet**. In this sense we now use *as yet*: see Abbott, § 76.

5. **rich hair**: comp. Horace, *Odes*, iv. 10. 3, "Those locks that now play loosely on your shoulders shall fall off," etc.

6. **wanton**, revels: comp. *Par. Lost*, v. 294, "Nature here *wanton*ed as in her prime."

lovesick air. Such 'pathetic fallacies' are common in poetry in reference to the air: comp. *Hen. V.* i. 1, "The *air*, a chartered libertine"; *Childe Harold*, iv. 12, "The eloquent *air*"; etc. Love-sick, sick for love: comp. *thought-sick* (*Ham.* iii. 4. 51), *lion-sick* (*Tr. and Cress.* ii. 3. 13), *fancy-free* (*M. N. D.* ii. 1. 164), etc.

7. **whenas**, since, seeing that. This compound is still found in modern poetry as an archaism: comp. *Marmion*, i. 28, "Whenas the Palmer came in hall." *As* and *that* were originally affixed to *when* and *where* in order to give a relative meaning to the interrogatives; and when these interrogatives were recognized as conjunctive adverbs the force of *as* was to make the meaning more definite. In *whereas* the sense of place has now disappeared, but *whenas* has not lost all reference to time (see No. xxxvi., l. 1), though it more frequently denotes logical connection (as in this poem).

8. **Sunk**, hung.

tip: comp. Shenstone's *Economy*, iii. 85, "Sweetly-fashioned tip of Silvia's ear."

10. **world**, etc., your collective charms: comp. *L. L. L.* iv., "My continent of beauty." With this poem comp. Herrick's *The Changes*, addressed to Corinna:

"Be not proud, but now incline
Your soft ear to discipline; ...
You are young, but must be old,
And, to these, ye must be told,
Time, ere long, will come and plow
Loathéd furrows in your brow:
And the dimness of your eye
Will no other thing imply,
But you must die
As well ■ I."

No. XXX.

ON these lines Mr. Bullen says: "I give this song from Beloe's *Anecdotes*, where it is said to be taken from Walter Porter's *Madrigals and Airs*, 1632. I have searched far and wide for the song-book, but have not yet been able to discover a copy."

10. **borrow**: comp. *Othello* i. 3. 215. The word generally implies only a temporary transfer, but this restriction is now disregarded, e.g. to *borrow* words or customs.

No. XXXI.

GO, LOVELY ROSE.

ON this poem Archbishop Trench notes that Waller appears to have had in his eye the graceful epigram of Rufinus beginning πέμπω σοι, Ροδόκλεια, τόδε στέφος. Edmund Waller (1605-1687) was counted a great poet in his own day, but his poetry, though easy, flowing, and felicitous, "lacks sincerity and strength. Pope has eulogized his *sweetness*, which word we may allow if we limit its meaning to elegance, ease, and grace, without passion, energy, or creative force. His importance in English poetry is that he revived the heroic couplet.

2. **wastes**, etc.: here a kind of zeugma.

4. **resemble**, liken, compare: here used in an obsolete active sense; like the Lat. *simulare*, to make like; so in *F. Q.* iii. 10. 21, "And th' other ... He did resemble to his lady bright"; Raleigh, *Hist. of World*, "Most safely may we resemble ourselves to God."

7. **shuns**, declines. For this use of 'shun' with an infinitive comp. *Acts*, xx. 27, "I have not shunned to declare unto you all the counsel of God"; and in another of Waller's poems, "The lark still shuns on lofty boughs to build."

graces, charms: this is the usual sense in the plural; in one passage of Milton, however, it means 'favour' (*Sams. Agon.* 360), "given with solemn hand ■ *graces*."

spied, espied: Spenser has 'spy' in the senses of 'a keen glance' and 'an eye.'

9. **In deserts**: comp. Gray's lines, "Full many a flower is born to blush unseen," etc.

11. **Small** is the worth, etc. Comp. *Comus*, 745, "Beauty is Nature's brag, and must be shown In courts, at feasts," etc.; also Shakespeare's *Sonnet*, iv., "Unthrifty loveliness, why dost thou spend Upon thyself thy beauty's legacy?"

13. **Bid**: governing the three imperatives 'come,' 'suffer,' and 'blush.'

16. **Then**, i.e. after having delivered your message.

17. **rare**: the original and usual sense of 'scarce' passes into that of 'incomparable': comp. *Wint. Tale*, i. 2.

20. **wondrous**. The adverbial use of this word, condemned by Johnson as barbarous, was very common in the seventeenth and eighteenth centuries: comp. Pope's *Rape of the Lock*, iii., "women, *wondrous* fond of place"; *Par. Lost*, v. 115.

No. XXXII.

TO CELIA.

THIS song is versified from passages in the love-letters of Philostratus the Sophist. It is comprised in Ben Jonson's *The Forest*, a collection of short lyrics first published in 1616, and including some of the finest of Jonson's lines.

3. **leave ... but**: hyperbaton for 'leave but a kiss,' or 'only leave a kiss'; see note, No. xxiv., l. 15.

8. **change**, i.e. exchange it.

9. **late**, lately.

10. **Not ■ much**: see note, No. xlii., l. 1.

11. there, with thee.

13. didst ... sent'st ; see note, *Il Pens.* 46. For a similar idea comp. Herrick's poem, No. 94, in Palgrave's edition of that poet. Jonson has another song addressed to Celia, in *Volpone, or the Fox* :

“ Come my Celia, let us prove,
While we may, the sports of love,” etc.

No. XXXIII.

CHERRY-RIPE.

THIS lyric is set to music in *An Houre's Recreation in Musike*, published in 1606, and in Robert Jones's *Ultimum Vale* (1608). The piece is now attributed to Campion (see notes, No. xvii.), of whom Mr. Bullen says : “ It is time that Campion should again take his rightful place among the lyric poets of England. He was, like Shelley, occasionally careless in regard to the observance of metrical exactness, and it must be owned that he had not learned the art of blotting. But his best work is singularly precious. Whoever cannot feel the witchery of such poems as ‘ Hark, all you ladies that do sleep ! ’ or ‘ Thrice toss these oaken ashes in the air,’ is past praying for. In his own day his fame stood high ... Camden did not hesitate to couple his name with the names of Spenser and Sidney, but he has been persistently neglected by modern critics ” (Preface to *Lyrics from Elizabethan Song-Books*). It may be compared with the *Cherry-Ripe* of Herrick :

“ Cherry-ripe, ripe, ripe, I cry,
Full and fair ones ; come and buy ;
If so be you ask me where
They do grow ? I answer, there
Whose my Julia's lips do smile ;—
There's the land, or cherry-isle ;
Whose plantations fully show
All the year where cherries grow.”

2. roses, etc. Comp. Spenser's description of Belphoebe (*F. Q.* ii. 3) :

“ In her cheeks the vermeill red did shew
Like roses in a bed of lilies shed.”

3. paradise : see No. LVIII., l. 63, note.

6. Cherry-Ripe : this being the cry of the fruit-sellers ; see Nares' *Glossary*.

themselves : here the subject of ‘ do cry,’ being used without the simple pronoun ; “ (they) themselves do cry ‘ Cherry-

Ripe,'" or (less probably) "they do cry themselves (to be) cherry-ripe." The use of *himself, themselves*, etc., in nominatives is common enough in Eliz. English (see Abbott, § 20), as it was in Early English, *Piers Plow.* 12,689, "if himself wolde." *Them* is a dative: at first *self* (*i.e.* the same) was added in order to define the subject, the pronoun being repeated in the dative before *self*: hence 'he him-self,' 'they them-selves.' The dative with *self* then came to be used alone, and even as a nominative. Finally, when *self* came to be regarded as a substantive it was added to possessives, *e.g.* my-self, your-self, Beauty's self, etc.

8. **orient pearl**; see *Hymn Nat.*, l. 231, note.

9. **when ... snow**: comp. *F. Q.* ii. 3:

"And when she spake,
Sweete words, like dropping honey, she did shed :
And twixt the pearls and rubins softly brake
A silver sound that heavenly music seemed to make."

10. **They**: grammatically redundant; comp. Abbott, §§ 248, 9, and the relic of an Anglo-Saxon idiom in such passages as Chaucer's *Prol.* 43-5, "A knight there was ... *That* from the time that he first began to ride out, *he* loved chivalry."

11. **no ... nor**: comp. Abbott, § 396.

13. **angels**, guardian spirits. 'Angel' is common in this sense; comp. 'her good angel,' and (since the face is here compared to a garden or paradise) refer to *Genesis*, ii. 22-4.

still, always: see note, No. XXXIV., l. 2.

14. **bended bows**: comp. *Eccles.* xlivi. 12, "The hand of the Most High hath *bended* it," said of the rainbow. Except in a few phrases with a special sense (*e.g.* 'on bended knees'), *bended* is replaced by *bent* in accordance with the general law that verbs ending in *ld, nd, rd*, change the *d* into *t* for the past tense and participle.

16. **approach ... to come nigh**. The phrase seems redundant, but 'approach' had an older sense = to resolve or set about; *e.g.* "Shunne evil, and approach to do wel" (Hellowes' *Guenara's Epist.* 15).

No. XXXIV.

CORINNA'S MAYING.

A LYRIC more faultless and sweet than this cannot be found in any literature. Keeping with profound instinctive art within the limits of the key chosen, Herrick has reached a perfection very rare at any period of literature in the tones of playfulness, natural description, passion, and seriousness which introduce

and follow each other, like the motives in a sonata by Weber or Beethoven, throughout this little masterpiece of ‘music without notes’ (Palgrave’s note).

On the observances connected with the first of May see Chambers’s *Book of Days*, i. 569; they are a survival of the *Floralia* of the Romans, who, in their turn, derived their festival from the East, where Sun-worship was associated with similar ceremonies. In England the festival has been shorn of much of its glory, but in Italy the anniversary is still kept up, young people going out at daybreak to collect boughs with which to decorate the doors of their relatives and friends. “In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all, both high and low—even the court itself—to go out on the first May morning at an early hour ‘to fetch the flowers fresh.’ Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoil. By a natural transition of ideas they gave the hawthorn bloom the name of the ‘May’; they called the ceremony ‘the bringing home the May’; they spoke of the expedition as ‘going a-Maying.’”

2. the god unshorn, *i.e.* Apollo, the sun-god: comp. Milton’s *Vac. Ex.* 37, “listening to what *unshorn* Apollo sings” (Lat. *Apollo imberbis*).

3. Aurora: see the notes on *L’Alleg.*, ll. 19, 20.

4. fresh-quilted: comp. “the *tissued* clouds” (*Hymn Nat.* 146), and “the *plighted* (*i.e.* interwoven) clouds” (*Comus*, 301), with the notes there.

5. Slug-a-bed: comp. ‘lie-abed.’ “The buttercup is no *slug-abed*,” *N. and Q.* (Aug. 11, 1894). The obsolete verb *slug* is cognate with *slouch* and *slack*. Shakespeare has “Thou drone, thou snail, thou *slug*, thou sot,” *Com. of Err.* ii. 2. 196: “Why, lady, fie, you *slug-a-bed*,” *Rom. and Jul.* iv. 5. 2.

7. bow’d, as if saluting the rising sun.

10. matins: see note, *L’Alleg.* 114.

13. Whenas: see note, No. XXIX., l. 7.

17. Flora: see note, *L’Alleg.* 20.

22. Against you come, against your coming, in expectation of your coming. *Against* is essentially a preposition, but becoming by ellipsis a conjunction or conj. adverb; thus, ‘against (the time) at which or that I come’ = against I come. Comp. *Hamlet* i. 1. 158, “’gainst that season comes,” and see Wordsworth’s *Shakespeare and the Bible* on the occurrence of this idiom in *Gen.* xlivi. 25; *Exod.* vii. 15; *Hamlet* ii. 2, iii. 4; *Rom. and Jul.*

iv. 1 ; etc. This use of *against* with reference to time is found in Spenser (*Prothal.* 17), Hooker, and Dryden.

orient pearls unwept: comp. *Hymn Nat.* 231, note; *S. A.* 728; and *M. N. D.* iv. 1. 59, "That same *dew* which sometimes on the buds Was wont to swell like round and *orient pearls.*"

25. Titan, the sun, so called by Ovid and Virgil: comp. *Rom.* and *Jul.* ii. 3, "Titan's fiery wheels"; *Cymb.* iii. 4. 166.

26. Retires: here used reflectively.

28. beads, prayers: see note, *Lyc.* 22.

30. turns, turns into, becomes; so many young people are out in the fields that they are as busy as streets.

34. tabernacle: in allusion to the Jewish Feast of Tabernacles, *Levit.* xxiii. 40-43, "And ye shall take you on the first day the boughs of goodly trees and willows of the brook; ... ye shall dwell in booths seven days," etc.

35. interwove: see note, No. *xxi.*, l. 14.

39. we'll abroad: the verb of motion omitted, as frequently in Shakespeare. Comp. *Ham.* ii. 2. 170, ii. 2. 265, iii. 1. 171, iii. 3. 4, iii. 4. 198.

48. left to dream, left off dreaming.

49. plighted troth: see notes, No. *XLIV.*, l. 14; No. *XLIX.*, l. 8.

50. their priest, *i.e.* with a view to marriage.

51. green-gown, a romp in the new-mown hay or on the grass.

54. firmament: comp. No. *XXIX.*, ll. 1, 2.

No. XXXV.

THE POETRY OF DRESS.

WITH the sentiments of these lines compare *The Sweet Neglect*, a song in Ben Jonson's play, "The Silent Woman," imitated from a Latin poem printed at the end of Petronius (see Percy's *Reliques*, III. ii.); and Herrick's own *Art above Nature* (No. 86, Palgrave's edition):

"I must confess mine eye and heart
Dotes less on nature than on art."

2. Kindles, produces. The verb *kindle* in the sense of 'to produce' is radically distinct from *kindle* in the sense of 'to inflame,' being perhaps connected with *kind* (A.S. *cynd*), nature. But Herrick may have the latter meaning in view. Comp. *As You Like It*, iii. 2. 358, "The cony that you see dwell where she

is *kindled*"; Wyclif, *Luke*, iii. 7, "Kyndlyngis of eddris" = generation of vipers." See No. XXVIII., l. 10, note.

3. **lawn**, see *Il Pens.* 35, note.

4. **fine distraction**, pleasing confusion : pron. dis-trac-ti-on. See Abbott, § 479.

5. **erring**, stray.

7. **neglectful**, neglected, worn carelessly. Here the word is used passively, as in awful (full of awe), thankful, etc. ; not actively as in awful (exciting awe, see No. LXVII. 3), thankful (thankworthy, *P. of T.* v. 1. 285) : see Abbott, ¶ 3.

thereby, beside it (by-there) : here used strictly as an adverb of place.

8. **Ribbands** : a corruption of ribbon due to a wrongly-supposed connection with *band* ; the M. E. form is *riban* (*Piers Plow.* ii. 16, "ribanes of gold" = golden threads). Comp. other corruptions due to the same endeavour to find some etymological connection for a word, e.g. *horehound*, *crayfish*, *causeway*, *penthouse*, etc.

12. **wild civility**, careless grace : an instance of oxymoron or joining together of apparent contrarieties. Comp. Hor. *Odes*, i. 5. 5, "simplex munditiis" ; and on 'civil' see *Il Pens.* 122, note.

13. **Do** : plural in agreement with *lawn*, *lace*, *cuff*, etc., taken collectively. Comp. the sentiment of Goldsmith's *Deserted Village*, 253 :

"To me more dear, congenial to my heart.

One native charm, than all the gloss of art."

The last stanza of Jonson's *Sweet Neglect* runs thus :

"Give me a look, give me a face,
That makes simplicity a grace ;
Robes loosely flowing, hair as free :
Such sweet neglect more taketh me,
Than all th' adulteries of art,
That strike mine eyes, but not my heart."

No. XXXVI.

1. **Whenas** : see note, No. XXIX., l. 7 ; also No. XXXIV., l. 13.

2. **flows** ... liquefaction, in allusion to the graceful flowing appearance of her silk dress. Comp. Spenser, *F. Q. i.* 1, "tinsel trappings woven like a wave."

5. **brave vibration**, the fine shimmering of the glossy silk. 'Brave,' fine, showy ; so 'bravery' = finery (comp. *S. A.* 717) : Fr. *brave*, gay, fine, and Scotch *braw* ; see Nares' *Glossary*.

6. **taketh** me, captivates my heart ; comp. *Prov.* vi. 25, “Neither let her *take* thee with her eyelids”; *Par. Lost*, ii. 554, “*Took* with ravishment the thronging audience”; also, *Hymn Nat.* l. 98, note.

No. XXXVII.

1. **attire**; see *Lyc.* 146, and No. xix., l. 18, notes.
- wit, intelligence, good taste ; the radical sense of the word still appears in such words as *half-wit*, *unwitting* (A.S. *witan*, to know). See *L'Alleg.* 123, note.
5. **miss**, lack.
7. **Beauty's self**: see note on *Orpheus' self*, *L'Alleg.* 145.

No. XXXVIII.

ON A GIRDLE.

WITH this piece we may compare Herrick's *Upon Julia's Ribbon*. On Waller, see notes, No. xxxi.

5. **extremest**, outermost : an emphatic superlative common enough in Shakespeare (*As You Like It*, ii. 1), Bacon, Dryden, Addison, and others ; such usages as ‘most extreme,’ ‘the greatest extremes,’ are not uncommon.

6. **pale**, enclosure ; see note, *II Pens.* 156.
8. **Did** ... **move**. Johnson notes as a defect of Waller's versification his frequent use of the expletive *do*, saying that “though he lived to see it almost universally ejected, he was not more careful to avoid it in his last compositions than in his first.”
9. **compass** : comp. *Tr. and Cress.* i. 3. 276, “Than ever Greek did *compass* in his arms.”

No. XXXIX.

A MYSTICAL ECSTASY.

WITH better taste and less diffuseness, Quarles might (one would think) have retained more of that high place which he held in popular estimate among his contemporaries (Palgrave's note). He wrote abundantly in prose and verse, and his books were extremely popular in his own day. His chief poetical work is

the collection known as *Divine Emblems* (1630), often dull, but often felicitous; his prose essays and meditations form what he called the *Enchiridion* (1640), containing occasional fine passages.

8. **became entire**: according to the Platonic view of love, the one being the complement of the other; they “did more than twine” (l. 11), for they became *one*.

10. **flax**: comp. 2 *Hen. VI.* v. 2, “To my flaming wrath be oil and *flax*.”

16. **I would not change**, etc., *i.e.* exchange : comp. No. XXXVIII., ll. 11, 12.

17. ‘Their wealth in proportion to mine is but as a counter (an imitation coin) to a real coin.’

To, in comparison with : comp. Spenser, *Prothal.* 48, “even the gentle stream seemed foul to them”; *Ham.* i. 2. 140, “Hyperion to ■ satyr”; and the use of the Greek $\pi\rho\rho\rho$ s.

No. XL.

TO ANTHEA WHO MAY COMMAND HIM ANY THING.

1. **Bid me to live**: Comp. Hor. *Odes*, iii. 9. In current use the infinitive without *to* follows the verb *bid*, but compare lines 3, 9, etc. ; *to* is probably inserted to meet the demands of rhythm. On this inconsistency in the use of *to* see Abbott, § 349.

2. **Protestant**, champion, witness, confessor.

12. **And 't**: see note on *bended*, No. XXXIII., l. 14.

22. **very eyes**: see note, No. XLII., l. 5.

No. XLI.

THESE lines are from John Wilbye's *Second Set of Madrigals*, 1609.

6. **So, so that**.

9. **So, in this way, on this condition**.

10. **doat upon**. The usual spelling is *dote*. Comp. *Il Pens.* 6, on changes of meaning in such words as ‘fond,’ ‘dote,’ etc. The word is here used in its later sense, not in the sense of M. E. *doten*, to be foolish; in Shakespeare we find both meanings: “Unless the fear of death doth make me *dote*” (*Com. of Err.* v. 1); “All their prayers and love Were set on Hereford whom they *doted* on (2 *Hen. IV.* ii. 1). An intermediate stage of meaning is found in “Should ravish *doters* (*i.e.* foolish lovers) with a false aspect” (*L. L. L.* iv. 3. 260).

No. XLII.

ON Sir Charles Sedley see notes to No. xxii.

1. **Not, Celia, that.** The construction with *not that* is elliptical, and *that* has the force of *because* (see Abbott's *Shak. Gram.*), = (I remain true to you) not because I juster am, etc.

5. **very thee**, thy very self: the use of *very* as an emphatic adjective is common enough, though not with a pronoun, *very* being from Lat. *verus*, true or real, in which sense we find it in *Two Gent.* iii. 2, "very friend"; *Wint. Tale*, i. 2, "verier wag"; *Comus*, 428, "very desolation."

7, 8. **only**, i.e. the face of thee *alone*, the heart of thee *alone*; Abbott, § 420.

11. **can but afford**, can supply no more than. This use of *afford* is rare with reference to individuals: comp. Greene's *Pandosto*, 36, "He wondered how a country maid could *afoord* such courtly behaviour."

13. **store**: see note, *L'Alleg.* 121.

15. **change**. The spirit of the last two lines is finely expressed in Suckling's poem on *Constancy*.

No. XLIII.

TO ALTHEA FROM PRISON.

SEE notes on No. xxv. Lovelace was twice imprisoned, in April, 1642, and again in 1648: on the former occasion he wrote this song. Althea cannot be identified, but she is said to have become the poet's wife.

1. **unconfined**. Perhaps here in the wider sense of 'unconfinable': see note, *L'Alleg.* 40. Shakespeare has the word 'unconfinable' in *M. W. of W.* ii. 2.

3. **brings**: the subject is 'Love,' object 'Althea.'

4. **grates**, grated windows of the prison: Shakespeare has "to look through the grate" (*M. W. of W.* ii. 2), in the sense of 'to be in prison.'

5. **tangled**, etc. Comp. *Lycidas*, 69, and Herrick's lines (No. xciv. *G. T.* edit.):

"It chanced a ringlet of her hair
Caught my poor soul as in a snare;
Which ever since has been in thrall."

7. **Gods.** Palgrave notes: "Thus in the original; Lovelace in his fanciful way making here a mythological allusion. *Birds*, commonly substituted, is without authority."

wanton, revel: comp. *Par. Lost*, v. 294, "Nature here *wanton*ed as in her prime."

10. **With** ■ **allaying** Thames, *i.e.* undiluted with water. For this special use of *allay* (really a doublet of *alleviate*) compare Elyot, *Governour*, 36, "Galen will not permit that pure wine without *alaye* of water should be given to children." Ben Jonson, *Magnetic Lady*, iii. l. 496, has, "He only takes it in French wine, With an *allay* of water." There was a M.E. verb *aleggen*, to put down or mitigate, and this was confused in form and sense with the old French *aleger*, to alleviate. "Amidst the overlapping of meanings that thus arose, there was developed a perplexing network of uses of *allay* and *allege*, that belong entirely to no one of the original verbs, but combine the senses of two or more of them" (see *New Eng. Dict.*).

11. **careless**, undisturbed, free from care; as in Pope's line, "wisely *careless*, innocently gay," and in the older use of the unrelated word *secure* (comp. *L'Alleg.* 91, and Abbott, ¶ 3).

with roses. There is a zeugma in 'crowned' as applied both to 'heads' and 'hearts': comp. *Alex. Feast*, 7. These two lines are in the absolute construction.

13. **thirsty grief.** As Burton (*Anat. of Mel.* ii., § 5. 1) says, "For which cause the ancients called Bacchus *Liber pater a liberando*. ... Therefore Solomon, *Prov.* xxxi. 6, bids wine be given to him that is ready to perish and to him that hath grief of heart": comp. *Hor.* ii. 11. 17, "Dissipat *Evius Curas edaces*"; i. 7. 31, "Nunc vino pellite curas."

14. **healths**: comp. *Mach.* iii. 4, "Come, love and *health* to all, I drink to the general joy of the whole table."

15. **tipple**, drink freely. This less restricted use of the word was never common, nor is it the original sense. *Tipple* is frequentative of *tip*, *i.e.* to tilt the wine-glass.

17. **like committed linnets**, like caged linnets: comp. 2 *Hen. IV.* i. 2, "the nobleman that *committed* the prince." Another reading is "linnet-like confined," probably suggested by the thought that the plural 'linnets' does not accord with the singular pronoun 'I.'

18. **sing**: comp. *Il Pens.* 117.

23. **Enlargéd**, at large, unconfined: comp. *Hen. V.* ii. 2, "Enlarge the man *committed* yesterday."

30. **in my soul am free.** Comp. *Par. Lost*, i. 254, "The mind is its own place"; *Comus*, 383, "He that hides a dark soul and

foul thoughts ... Himself is his own dungeon"; also the old song of *Loyalty Confined*; here are two stanzas:

" That which the world miscalls a jail,
A private closet is to me ;
Whilst a good conscience is my bail,
And innocence my liberty :
Locks, bars, and solitude together met
Make me no prisoner, but an anchooret.

• • • • •
My soul is free ■ ambient air,
Although my baser part's immew'd,
Whilst loyal thoughts do still repair
T' accompany my solitude :
Although rebellion do my body bind,
My king alone can captivate my mind."

See also Byron's "Eternal Spirit of the Chainless Mind" (G. T. ccliii.).

No. XLIV.

TO LUCASTA.

SEE notes on Nos. xxv. and xliii. by the same author.

3. that: *sc.* if it were.

9. 'suage: comp. No. xix., l. 36, 'bove = above; also Abbot, § 460.

10. blue-god's, *i.e.* Neptune's. Ovid speaks of Neptune as *caeruleus deus*: comp. *Comus*, 29, in allusion to the blue-haired deities of the sea.

13. seas and land, *sc.* be.

14. faith and troth ... controls. The verb is singular as faith and troth may be taken as = plighted faith or trothplight (see *Wint. Tale*, i. 2. 278). *Troth* is a variant of *truth*, as we see in *M. N. D.* ii. 2. 36, "And to speak *troth*, I have forgot our way": see further Nares' *Glossary*.

15. separated souls: perhaps in allusion to the Platonic theory of love.

19. anticipate, realize beforehand.

22. eyes can speak: comp. *Childe H. P.* iii. 21, "Eyes looked love to eyes which spake again."

24. earthy: comp. *Il Pens.* 92. Earthy bodies may be here contrasted with spiritual bodies, the body being turned to the soul's essence (see *Comus* 459-63, for this Platonic idea).

No. XLV.

ENCOURAGEMENTS TO A LOVER.

THIS is Orsame's Song in *Aglaura*, a tragi-comedy which has been described as "a monster of tedious pedantry," and was produced in gorgeous style in the year 1637-8, when Suckling was about thirty years of age. "The temper expressed in 'Why so pale and wan' was in sympathy with the age, and gave a delight which seems to us extravagant; Suckling's admiration for Shakespeare not preventing him from being one of the chief heralds of the poetry of the Reformation."

1. fond : see note, *Il Pens.* 6.
2. Prythee ; also written *prithee* and *pr'ythee*, familiar fusions of 'I pray thee.'
3. 'If looking well cannot move her, will looking ill succeed in doing so.'
11. Quit, leave off. The intransitive use of the verb arose from the suppression of the object ; hence the transition from *abandon* to *cease*.
12. take : see note, No. xxxvi., l. 6, and *Hymn Nat.* 98.
13. of herself, of her own accord : comp. Longfellow's *Endymion*, 4 :
" Like Dian's kiss, unasked, unsought,
Love gives itself."

No. XLVI.

A SUPPLICATION.

THIS piece is from the *Davideis*, an epic on the subject of the life of King David. This epic is one of Cowley's more ambitious works, the others being the *Pindaric Odes* and the *Mistress*, ■ series of love poems. Cowley was in his own day considered the greatest of English poets, but to modern readers he is best known ■ a prose essayist. The best commentary on this piece will be found in Nos. II. and LXVII., where the power of music is the theme. See further on No. LIII.

11. numerous, harmonious : comp. *Par. Lost* v. 150, "prose or numerous verse" ; also the use of 'numbers' in the sense of verse, as in No. IV., l. 4, and Milton's *Lines on Shakespeare*.
15. virtue : see note, *Il Pens.* 113.
21. nourishment, etc. : comp. *Twelfth Night*, l. 1, "If music be the food of love, play on" ; *A. and C.* ii. 5. 1, "music, moody food Of us that trade in love."

No. XLVII.

THE MANLY HEART.

IN 1613 George Wither had written *Abuses Script and Whipt*, ■ series of satires in which he attacked the clergy; in 1615, while in prison on account of these satires, he wrote a group of pastoral elegies called *The Shepherd's Hunting*, in which as Philarete (i.e. lover of virtue), aided by his dogs (viz. the satires referred to above), he again attacked various abuses; and in *The Mistress of Philarete*, he sings the praises of *Faire Virtue*, a perfect woman. In 1618 he had written a poem called *Wither's Motto*, the motto being *Nec habeo, nec careo, nec curo* (I have not, I want not, I care not), and in the poem before us he carries this spirit into the affairs of love. This song, *The Manly Heart*, also known as *The Shepherd's Resolution*, first appeared in *Fidelia*, 1615. Wither's fame owes much to the insight of Charles Lamb (see Swinburne's *Miscellanies*); he had been depreciated by Pope and his contemporaries, and even Percy, though including this poem in his *Reliques*, speaks of the author ■ 'not altogether devoid of genius.' "As a religious poet Wither, in the words of Charles Lamb, reached a starry height far above Quarles, and his sweet fancy and exquisite tenderness irresistibly provoke his reader's love." He was a voluminous writer and his work is throughout characterized by manliness, frankness, and independence.

4. 'Cause, here used to suit the trochaic effect of the verse. Comp. *Macb.* iii. 6. 21, "But, peace! for from broad words and 'cause he failed." Even in prose we have "I will never despair, cause I have a God; I will never presume, cause I am but ■ man" (Felltham, *Resolves*, i. 60). See Abbott, ■ 460.

6. meads. 'Mead' is that which is *mowed*, the M.E. *mede* being akin to *math* in 'aftermath' = an after-mowing. *Mead* is from the nominative and *meadow* from the dative *moēd-we*: comp. the double forms *shade* and *shadow* (see Skeat's *Princ. of E. Etym.*, § 212).

7. If she be, etc. Comp. Sheridan's *Duenna*, i. 2:

"I ne'er could any lustre see
In eyes that would not look on me;
I ne'er saw nectar on a lip
But when my own might nectar sip."

Comparison is sometimes made with Shelley's 'Love's Philosophy' (G. T. ccxxviii.), "What are all these kissings worth, If thou kiss not me," but there the idea is essentially distinct.

9. silly: see *Hymn Nat.*, l. 92, note.

pined, tormented, made to pine. 'Pine' is obsolete in this active sense, which was common enough in the seventeenth cen-

tury; in fact the M.E. verb *pinen* is almost always transitive = to torment; the subst. *pine*, meaning pain or torment (Lat. *poena*). Comp. Chaucer, *C. T.* 1326, “Well I wot that in this world great *pine* is”; and see Nares’ *Glossary*.

14. *Turtle-dove*: see note, *Hymn Nat.* 50.

pelican: here regarded as an instance of extreme affection, in allusion to the notion that young pelicans were fed on their mothers’ blood; see *Rich. II.* ii. 1; *K. Lear*, iii. 4, “*pelican daughters*,” etc.

19. *well deserving*s known, *i.e.* the knowledge of her merits (a Latinism): comp. *P. L.* ii. 21, “this loss recovered” = the recovery of this loss; *Sams. Agon.* 1253, “offered fight” = offer of fight; No. LXVII., l. 1, etc.

26. *play the fool*: comp. 2 *Sam.* x. 12, “let us *play the man*”; 2 *Hen. IV.* ii. 2, “Thus we *play the fool* with time”; *Hen. VIII.* ii. 2, “To *play the woman*.”

33. *Great*, etc. This line recapitulates in inverse order the qualities specified in the four preceding stanzas, *viz.*, beauty, tenderness, goodness, and rank.

34. *the more*. ‘The’ (O. E. *thē*) before comparatives is an adverb, the instrumental case of the definite article *the*; *the more*, O. E. *thē mare* = Lat. *eo magis*, in that degree more. Comp. M.E. *never the bet* = none the better (Chaucer, *C. T.* 7533), where *never* is used as in this poem. See Morris, *Eng. Accid.* § 312.

No. XLVIII.

MELANCHOLY

THIS poem is now generally believed to be the work of Fletcher, the friend and fellow-worker of Beaumont. It is a song in the play called *The Nice Valour*, printed in 1647, and but for the fact that Milton’s poem was published two years previously “it would,” Trench thinks, “be difficult not to think that we had here the undeveloped germ of *Il Penseroso* of Milton.” It is certainly very difficult not to think so,—so difficult that we are compelled to suppose that Fletcher’s poem, though not printed, had been well known some years before *The Nice Valour* appeared. In *The English Poets* Bradley speaks of them as “the wonderful verses which suggested *Il Penseroso* and are hardly surpassed by it.” There is a third famous poem on Melancholy, published in 1621, which certainly suggested some of the imagery of *Il Penseroso* and must have been known to Fletcher. This is “*The Author’s Abstract of Melancholy*, Διαλογῶς,” prefixed by Burton to his famous *Anatomy of Melancholy*. In *The Nice*

Valour the poem under notice appears as “The Passionate Lord’s Song.”

1. **Hence** : see note, *L’Alleg.* 1.

vain delights : see notes, *Il Pens.* 1, 2

7. **sweetest**, etc. : see notes, *L’Alleg.* and *Il Pens.*, *passim*.

8. **fixéd eyes** : see notes, *Il Pens.* 4 and 39.

9. **mortifies**, chastens and subdues. Comp. the phrase ‘to mortify the flesh’; also *M. of V.* i. 1, “Let my liver rather heat with wine Than my heart cool with *mortifying* groans.”

10. **look**, etc. : comp. *Il Pens.* 43, note.

11. **tongue**, etc. : comp. *Il Pens.* 45, 55.

12. **Fountain heads**, etc. : briefly, retired spots.

13. **pale passion** : comp. *Il Pens.* 41, “held in holy *passion* still,” and note ; also Collins’ *The Passions* :

“ With eyes upraised as one inspired,
Pale Melancholy sat retired.”

14. **Moonlight**, etc. : comp. *Il Pens.* 59, note.

15. **save bats**, etc. This seems to include bats and owls among fowls, and in M. E. ‘fowl’ is applied to birds in general: comp. Scott’s *Ancient Gaelic Melody* (see *Legend of Montrose*):

“ Birds of omen, dark and foul,
Night-crow, raven, *bat and owl*.”

It must be remembered however that *save*, *but* and *except*, are used with more license in poetry than in prose: comp. *Par. Lost*, ii. 333, 336, and 678. Even in Milton’s prose we find, “No place in Heaven or earth, *except Hell*, where Charity may not enter.”

16. **parting**, *i.e.* of the dying.

19. **dainty sweet**, delicately sweet. ‘Dainty’ was first a substantive ; the attributive use is a secondary one.

No. XLIX.

THE FORSAKEN BRIDE.

THIS is one of the most touching and beautiful of the older Scottish songs. It is given by Percy with the following note: “This is a very ancient song, but we could only give it from a modern copy. Some editors, instead of the four last lines in the

second stanza, have these, which have too much merit to be wholly suppressed :

‘When cockle shells turn siller bells,
And mussels grow on every tree,
When frost and snaw sall warm us a’,
Then sall my love prove true to me.’”

The ballad is usually entitled *Waly, Waly*, and was first published in Allan Ramsay’s *Tea-Table Miscellany* in 1724, and marked ‘Z’ as an Old Song. Some have dated it about the middle of the sixteenth century. Part of it (by Mr. Chambers all of it) has been pieced into a later ballad on the Marchioness of Douglas, married 1670, and deserted by her husband (see Allingham’s *Ballad Book*) ; but there is not sufficient evidence to connect it with any historical person or event. See further in Shairp’s *Sketches in History and Poetry*, where he says : “ Let no Englishman read it, ‘ Waly, Waly,’ as they sometimes do, but as broadly as they can get their lips to utter it—‘ O Wawly, Wawly.’”

1. **waly, waly** : an exclamation of sorrow, the root and the pronunciation of which are preserved in the word *caterwaul*. It is the A.S. *wala* : comp. the exclamation *wellaway*, M.E. *weilaway*, = A.S. *wá, lá, wá*, lit. *woe! lo! woe!* This expression, being misunderstood, was turned into “ *weal (is) away*,” “ *well-a-day*,” etc.

2 *et seq.* **brae**, hillside ; **burn**, brook ; **yon**, see note, *Il Pens.* 52 ; **wont**, see note, *Il Pens.* 37 ; **gae**, go ; **aik**, oak ; **syne**, then, afterwards (comp. the phrase ‘ *Auld langsyne* ’). In old Scottish poetry we find ‘ *syn ellis* ’ = since else : O.E. *sins* is from A.S. *siththan* = after that.

5. **aik**. The word *acorn* has no connection with *aik* or *oak*, the suffix having been changed from a notion that A.S. *aecern* meant an *oak-corn*. Hence, as Skeat points out, Chaucer’s expression “ *acornes of oaks* ” is correct, not tautological.

8. **true**. There is no contradiction here ; *true* = *troth* = *plighted* : see note, No. XLIV., l. 14.

11. **lichtly**, lightly, make light of, slight, despise. *Lichly* is found also as an adj. = contemptuous, and as a noun : there are also the noun *lichtlyness*, and the verb *lichtliefie* = to slight.

9. **but** ; another version is *gin*, “ a Scottish idiom to express great admiration,” see the ballad of *Edom o’ Gordon*.

13. **busk**, adorn, dress ; this word is etymologically connected with *bound* in the sense of ‘ ready,’ ‘ prepared,’ and in the ballad of *Edom o’ Gordon* there is the phrase “ *busk and boun.* ”

14. **kame**, comb.

15. **forsook** : see *Il Pens.* 91, "the immortal mind that hath *forsook*," and note there on the use of the form of the past tense ■ a past participle ; comp. l. 18.

17. **Arthur-seat**, Arthur's Seat, a hill near Edinburgh, on the slope of which is the well referred to in l. 19.

25. **fell**, fiercely : comp. note, *Lyc.* 91.

32. **cramasie**, crimson. The word is from the Arabic *kermez*, *qirmiz*, the kermes insect, which yields the dye : *carmine* is a doublet of this word : comp. *Il Pens.* 33, note. The French is *cramoisi*, also used in the wide sense of any dark, reddish, ingrained colour.

33. **wist**, known : pres. tense, *I wot* ; past, *wist*, in all persons ; ppr. *witting* (A.S. *witan*, to know).

35. **gowd**, gold ; **siller**, silver. The old ballads delight in such epithets : see article on "Ballad" (*Ency. Brit.*) ; "a curious note of primitive poetry is the lavish and reckless use of gold and silver."

No. L.

THIS beautiful example of early simplicity is found in a Song-book of 1620 (Palgrave), viz. Martin Peerson's *Private Music*, of which only one perfect copy, preserved in the Bodleian Library, is extant.

5. **lullaby** ; the word is from *lull*, an imitative word from the repetition of *lu lu*, a drowsier form of the more cheerful *la la* used in singing : comp. *M. N. D.* ii. 2. 14, "Lulla, lulla, lullaby."

21. **for**, in return for.

No. LL.

FAIR HELEN.

THE ballad of *Helen of Kirconnell* appears in Scott's *Minstrelsy of the Scottish Border*, the first two volumes of which were published in 1802, the third in 1803, containing no fewer than forty ballads not before published ; among these are *Helen of Kirconnell*, *The Twa Corbies*, etc. Scott gives a worthless 'First Part' of this ballad, comprising six verses ("My captive spirit's at thy feet," etc.). Other versions are given by Herd, Ritson, Jamieson, and others. Wordsworth has a ballad (*Ellen Irwin*) of little merit, on the same story. Adam Fleming, says tradition, loved Helen Irving or Bell (for this surname is uncertain as well ■ the

date of the occurrence), daughter of the Laird of Kirconnell, in Dumfriesshire. The lovers being together one day by the river Kirtle, a rival suitor suddenly appeared on the opposite bank and pointed his gun : Helen threw herself before her sweetheart, received the bullet, and died in his arms. Then Adam Fleming fought with his guilty rival and slew him (Allingham's *Ballad Book*, G. T. Series).

7. **burd** (bird), damsels, young lady.

11. **meikle**, great, much. *Much* is shortened from old Saxon *mochel*, A.S. *mycel*, much, great, many.

21. **compare**, comparison : used as a substantive in such phrases as “beyond compare” (*Par. Lost*, i. 588), “above compare” (*Par. Lost*, vi. 705, *S. A.* 556).

No. LII.

THE TWA CORBIES.

ON this ballad see the notes on No. LI. It is given by Scott “as written down, from tradition, by a lady.” It is a singular circumstance, says Sir Walter, “that it should coincide so very nearly with the ancient dirge called *The Three Ravens*, published by Mr. Ritson in his ‘Ancient Songs’; and that, at the same time, there should exist such a difference as to make the one appear rather a counterpart than a copy of the other.” But it is not strange that the same ballad should appear in an old Scottish as well as an old English form ; there are many ballads of which this is true, e.g. *Little Musgrave*, *Edom o' Gordon*, *Hugh of Lincoln*, etc. There are, in fact, three versions of *The Twa Corbies*, one English and two Scottish : (1) *The Three Ravens* given by Ritson, who says that it is much older, not only than the date of the book from which he took it (Ravenscroft's *Melismata*, 1611), but than most of the other pieces contained in it. (2) The version given in Scott's *Minstrelsy*. (3) A different version which appears in Motherwell's *Minstrelsy*.

Mr. Palgrave has included such ballads as this, and Nos. XLIX. and LI., in the Second Book of the *Golden Treasury* on the ground that, if not in their origin, at any rate in their present form, they appear to be due to the seventeenth century.

1. **all** : see note, *L'Alleg.* 33, and comp. *Hymn Nat.* 207.

alone, alone. *Alone* = all-one, M. E. *al one* : comp. *only* = one-ly ; *atone* = at-one. *Lone* is therefore a shortened form. See Marsh's *Lect. on Eng. Lang.* xiv., where *my lane*, *her lone*, etc., are explained — due to hasty pronunciation of *me all one*, *her all one*, etc.

2. **corbies**, ravens, carrion crows: Fr. *corbeau*, Lat. *corvus*. Etymologically the English word *crow* can claim no relationship with *corvus*: see Müller's *Lectures*, i. 412.

mane, moan.

3. **tane** ... **t'other**, or (in another version), **t'ane** ... **t'ither**, the one ... the other: a familiar Scottish fusion of the words. These words were used not only as substantives, but often in old Acts of Parliament as adjectives, e.g. "the *tane* half of the lands"; there is also the form *tanehalf*=one-half. Comp. "Thei broughten the *tother* forth"; see Irving's *Scot. Poetry*, p. 88.

5. **fail**, turf, sod.

6. **wot**: see note, No. XLIX., l. 33.

13. **hause-bane**, neck-bone, from *hals* or *hawse*, the neck or throat, O.E. *halce*; comp. *Piers Plow*, "hongen bi the hals." There is a verb *to halse*, i.e. to embrace or hug.

14. **een**, old plural *eyen*, eyes: see note, *Hymn Nat.* 223.

16. **theek**, thatch: radically allied to *deck*, protect, *integument*, etc.

Motherwell's version of the fourth stanza runs thus:

"Ye shall sit on his white hause-bane,
I will pick out his bonnie blue een;
Ye'll take a tress of his yellow hair,
To theek your nest when it grows bare;
The gowden down on his young chin
Will do to rowe my young ones in."

No. LIII.

ON THE DEATH OF MR. W. HERVEY.

ABRAHAM COWLEY (1618-1667) nowhere shows to greater advantage than in his elegiac verses on his friends Hervey and Crashaw. Mr. William Hervey (or Harvey) was his fellow-student at Cambridge, and the poem here given, which appeared in Cowley's collected poems in 1656, therefore suggests comparison with Matthew Arnold's *Thyrsis*, Milton's *Lycidas*, and Tennyson's *In Memoriam*. It is evidently the sincere expression of a personal loss. Mr. Palgrave points out that "the poetical and the prosaic, after Cowley's fashion, blend curiously in this deeply-felt elegy," but some of the stanzas are very beautiful.

2. **unwilling light**: comp. "the morning's war, When dying clouds contend with growing light," 3 *Hen. VI.* ii. 5. 1.

3. **sleep, death's image**: comp. "death-counterfeiting sleep," *M. N. D.* iii. 2. 364; "Still sleep mocked death," *W. T.* v. 3. 20.

14. around, here an adverb = 'on all sides,' intensifying the significance of 'besieged.'

17. ■■■ of Cambridge, etc. : comp. *Lyc.* 23-31.

26. inform, to give form to, to animate.

30. chiefest; see note, *Il Pens.* 51.

41. spirits, essence.

55. ■■■ water : in allusion to the classical belief that the sun set in the ocean; in *Comus* 95, Milton refers to the opinion of the ancients that the waves of the Atlantic hissed ■■■ the fiery wheels of the sun's chariot touched them.

No. LIV.

FRIENDS IN PARADISE.

THIS poem, otherwise entitled *Communion with the Holy Dead*, or (more briefly) *The Departed*, is one of the best known, as it is one of the finest, of Vaughan's poems. Vaughan's spiritual experiences led him to dwell in his poetry upon such themes as the littleness of time and the greatness of eternity (see No. LXVI., notes), the sinfulness of sin, the death and saving grace of Christ, and the life beyond the grave. And as *The Retreat* suggests a comparison with Wordsworth's *Ode on Immortality*, so this poem refers to several of the fundamental questions raised in Tennyson's *In Memoriam*. Comp. also Donne's *Sonnet to Death*.

4. clear: "the memory of dead friends doth brighten my sad thoughts." Comp. *In Mem.* xciv.

8. remove, removal, going down. For this use of the verb ■■■ a substantive, comp. *Ham.* iv. 5. 63, "author of his own remove"; *M.* for *M.* i. 1. 44; and for substantives of similar formation ■■■ *Ham.* i. 1. 57, *Rich.* II. i. 2. 2, and Abbott, ■ 451.

10. trample on, overpower, throw into the shade.

13. This stanza refers to Christ, who *humbled* Himself for man's sake. Comp. *In Mem.* xxxvi.

15. your walks, Christ's abode, Paradise.

17. beauteous Death: comp. *In Mem.* lxxiv., lxxxii.

19. mysteries: comp. *In Mem.* xxxi., and No. LXIV., l. 7; also *Il Pens.* 89-92.

28. strange thoughts: comp. *In Mem.* xliv., cxxiv., cxxx., cxxxii.; also No. XIV., notes *passim*.

No. LV.

TO BLOSSOMS.

1. **pledges**, offspring : comp. *Lyc.* 107, note.

3. **date**, allotted period. The use of 'so' here shows that 'date' denotes not a point of time but a length of time: comp. Shakespeare (*G. T.* xxiii.), "Summer's lease hath all too short a *date*." The application of *date* (Lat. *datum*, given) to time is due to the fact that in classical Latin *datum* was employed on documents to mark the time and place of writing, *e.g.* *datum Romae*, given (*i.e.* written) at Rome; comp. the legal phrase, "Given under my hand and seal this day."

not so past, But, etc. After negatives this adversative use of *but* is still found colloquially: more commonly *but* is replaced by *that* with a negative in the dependent clause, *e.g.* "Your date is not so past *That* you may *not* stay," etc. ; see Abbott, § 121, and comp. No. LXIV., 15.

7. **What**, interjectional : but compare the use of *what* = *why*, as in *Par. Lost*, ii. 94: see Abbott, §§ 253, 297.

8. **hour** or **half's** ; doubly elliptical. The possessive suffix is added only to the latter alternative. English is remarkable for the manner in which complex phrases are treated as if they were one word capable of inflexion.

10. **'Twas pity** : in such short phrases the article was often omitted.

15. **brave**, fine : see note, No. XXXVI., l. 5.

16. **pride**, glory : comp. *Par. Lost*, vii. 477, "Summer's *pride*."

The complex, metrical, and rhyming structure of this piece and the next should be noted. In the first the rhyme formula is *a b b c c b*, and the initial lines of the three stanzas rhyme together the whole piece being thus compactly bound together. In the second the formula is *a b c b d d c e a e*, an arrangement which marks the equal ebb and flow of the verse while maintaining the unity of the stanza as a whole.

No. LVI.

TO DAFFODILS.

SEE notes on Nos. XXIV. and LV.

1. **Daffodils** : see note, *Lyc.* 150.

4. **his noon** : see note, *Il. Pens.* 68.

No. LVII.

THE GIRL DESCRIBES HER FAWN.

THIS description forms about a third part of Marvell's poem of *The Nymph complaining for the Death of her Fawn*. In the opening the nymph recounts the manner of the fawn's death, her receiving it as ■ gift from a faithless lover who "left his fawn, but took his heart," her joy in the society of her pet, and her conviction that its love was "far more better than the love of false and cruel man." Then follows the description here given, on which Palgrave says: "Perhaps no poem in this collection is more delicately fancied, more exquisitely finished. By placing his description of the fawn in a young girl's mouth, Marvell has, as it were, legitimated that abundance of imaginative hyperbole to which he is always partial; he makes ■ feel it natural that a maiden's favourite should be whiter than milk, sweeter than sugar—'lilies without, roses within.' The poet's imagination is justified in its seeming extravagance by the intensity and unity with which it invests his picture." In the concluding portion of the poem the nymph declares her determination to preserve in a vial the dying tears of her favourite, to fill up the vial with her own tears, to die and to have over her grave a weeping statue of herself cut in marble:

"Then at my feet shalt thou be laid,
Of purest alabaster made |
For I would have thine image be
White as I can, though not ■ thee."

No. LVIII.

THOUGHTS IN A GARDEN.

MARVELL here throws himself into the very soul of the *Garden* with the imaginative intensity of Shelley in his *West Wind*. This poem appears also as a translation in Marvell's works. The most striking verses in it, here quoted as the book is rare, answer more or less to stanzas 2 and 6:

"Alma Quies, teneo te ! et te, germana Quietis,
Simplicitas ! vos ergo diu per tempula, per urbes
Quaesivi, regum perque alta palatia, frustra :
Sed vos hortorum per opaca silentia, longe
Celarunt plantae virides, et concolor umbra."

(Palgrave's note.)

"The element of enjoyment of nature," says Stopford Brooke, "seen already in Walton's *Compleat Angler*, is most strong in Andrew Marvell, Milton's friend. In imaginative intensity, in the fusing together of personal feeling and thought with the delight received from nature, his verses on the *Emigrants in the Bermudas*, and the *Thoughts in a Garden*, and the little poem *The Girl describes her Fawn*, are like the work of Wordsworth on one side, like good Elizabethan work on the other. They are like Milton's songs, the last and the truest echo of the lyrics of the time of Elizabeth, but they reach beyond them in the love of nature."

1. **amaze**, bewilder, perplex. The word is obsolete in this reflexive sense: comp. Milton's *Colast.* 357, "I *amaze me*"; Walton's *Angler*, "I might easily *amaze myself*." See further *Hymn Nat.* 67, note.

2. **the palm, the oak, or bays**; used in a general way for military, civil, and academic honours. The bay is the laurel wreath awarded to poets and scholars: comp. Drayton's *Poly.* 15, "Whether they Her beauty should extol or she admire their *bay*"; Brown's *Pastorals*, i. 1:

"I played to please myself on rustic reed,
Nor sought for *bay*, the learned shepherd's meed."

The palm is the token of victory. The Romans gave a crown of oak-leaves to him who saved the life of a citizen: comp. *Coriol.* i. 3, and see notes on *Lycidas*, ll. 1, 2.

3. **uncecessant**: see note on 'unexpressive,' *Lyc.* 176, and comp. Abbott, § 442.

5. **narrow-*vergéd***, of small compass.

6. **upbraid**, reproach. The smallness of the honour when compared with the extent of their labour is so disproportionate as to be a kind of reproach.

7. **all**. The contrast here is between 'some single' in line 4, and 'all' in line 7.

12. **busy ... men**. Comp. *L'Alleg.* 118, "the *busy hum* of men"; *Rom. and Jul.* iii. 1, "the public haunt of men"; and Homer's *δμαδόν τ' ἀνθρώπων* (*Il.* x. 13).

13. **if here below**; elliptical for 'if they grow here below (*i.e.* on this earth) at all.'

15. **all but rude**, little better than barbarous.

16. **To**, in comparison with. Comp. *Ham.* iv. 5. 125, "Treason can but peep to what it would."

18. amorous: probably here used passively in the obsolete sense of 'lovely' or 'lovable.'

19. *Fond*; see *Il Pens.* 6.

22. *hers*. The original is *her*, there bring an elliptical comparison = 'How far these beauties exceed (the beauties of) her': comp. *Il Pens.* 20, note).

25. *run*, etc.: when the passion of Love has run its course.

28. *Still, always*: see Abbott, § 69.

29. *Daphne*, an Arcadian goddess who was pursued by Apollo, and having prayed for aid was changed into a laurel tree (Gk. δάφνη): comp. *Comus*, 661, "As Daphne was, Root-bound, that fled Apollo."

31. *Pan ... Syrinx*. Syrinx was an Arcadian nymph who, being pursued by Pan, fled into the river Ladon, and at her own request was changed into a reed, of which Pan then made his flute (called a syrinx). Comp. *Arcades*, 106, "Though Syrinx your Pan's mistress were," etc. In Spenser's *Shepherd's Calendar* (Ecl. iv.) Pan represents Henry VIII., and Syrinx Anne Boleyn, and in Jonson's *Satyr* Queen Anne is compared to the same nymph. Pan was the god of flocks and shepherds among the Greeks; from the fact that he was accustomed to startle travellers came the phrase τὸ Παν ἕκβν (δεῖμα), *Panic* fear; hence the word *panic*.

37. *nectarine*: originally an adjective, as in "nectarine fruits" (*Par. Lost*, iv. 332); now applied to a variety of the peach.

curious, exquisite, satisfying the curious or fastidious taste (*Comus*, 714, "the curious taste").

39. *melons*, etc. With the whole of this passage compare No. LXII., ll. 21-24.

41. This whole stanza suggests reference to such poems as Keats' *The Poet's Dream*:

"From these create he can
Forms more real than living man" (*G. T.* cccxxiv.);

Wordsworth's *Nature and the Poet* (*G. T.* cccxxxiii.):

"The light that never was on sea or land,
The consecration, and the Poet's dream";

the same poet's *Inner Vision* (*G. T.* cccxvii.) and *Ode on Immortality*; and Shelley's *Invitation* (*G. T.* cccvii.) and *Ode to the West Wind* (cccxxii.).

43. *kind, nature* (A.S. *cynde*, natural): comp. "her own natural kind" (*Ode on Immortality*).

46. **Far other**, i.e. very different: comp. *Comus*, 612, “*far other arms.*” As *other* has here its radical sense of *different*, it may be modified by an adverb.

47. **Annihilating**, etc. In an ecstasy of imaginative delight the poet almost becomes one with the scene he contemplates.

51. **body's vest**. Comp. *Il. Pens.* 91, and *Merch. of Venice*, “*this muddy vesture of decay.*” In “*body's vest*” the genitive is explanatory: see No. LXII., l. 30, note.

54. **whets**, trims, prunes.

56. **the various light**. This line beautifully describes the iridescence or play of colour on the plumage of a bird. ‘*Various*,’ changing, varied: comp. *Par. Lost*, vii. 317.

57. **Garden-state**, i.e. in the Garden of Eden (*Gen. ii. 8*).

59. **After**: here denotes both temporal and logical sequence.

61. **beyond ... share**, greater happiness than is permitted to man.

63. **paradises ... Paradise**. The first is a general term denoting a state of the highest felicity; the second is the ‘*Garden-state*’ of line 58 (Gk. *παράδεισος*, a park or pleasure ground: the word is of Eastern origin; comp. Pers. *firdaus*, a garden, paradise). Contrast Byron’s *Don Juan*, ii. 172, “*All who joy would win
Must share it,—Happiness was born a twin.*”

66. **dial**. The new dial of flowers and herbs refers to the fact that the passage of time is marked by the opening and closing of the flowers. Hence the idea of ‘*a floral clock*,’ here called ‘*a fragrant zodiac*,’ l. 68. For a similar idea see Vaughan’s song on *Man in Treas. of Sacred Song*. For the use of ‘*dial*’ in the sense of a clock, comp. “*Then he drew a dial from his poke*” (*As You Like It*), ii. 7; also, *Othello*, iii. 3. 171. The word is from Low Lat. *dialis*, relating to a day; comp. the radical and current senses of *journal*, *annual*, etc.

66. The sun in its course moves across the flowery face of the garden as the shadow moves along the sun-dial.

67. **milder**: used absolutely, as often in Latin; comp. *Il. Pens.* ll. 15 and 140.

68. **zodiac**: here used in the general sense of ‘*course*.’ The zodiac is that belt of the sky marked out by the ancients because the apparent places of the sun, moon, and planets known to them were always within it. Each of its twelve parts, called signs, had a constellation named after an animal, e.g. the Ram, the Bull, etc.: hence its name, from Gk. *zōdion*, dim. of *zōon*, an animal.

No. LIX.

FORTUNATI NIMIUM.

THIS piece is by Campion, on whom see the notes to Nos. XVII. and XXXIII. : it appears in his *Two Books of Airs* (1613?), being one of the 'Divine and Moral Poems' contained in the first book. "A sweeter example of an old pastoral lyric could nowhere be found, not even in the pages of Nicolas Breton" (Bullen). It is in praise of a contented countryman and his wife, and the title under which it appears in the *Golden Treasury* is suggested by Virgil's *Georg.* ii. 458, "O fortunatos nimium, sua si bona norint, agricolas."

5. trip it : see note, *L'Alleg.* 33.

7. lash out, spend lavishly or recklessly. *Lash* still occurs as a provincial word in the sense of 'lavish' or 'extravagant.' Jamieson connects it with Fr. *lasche* = relaxed.

9. nappy, strong, tasty : Burns has,

"And whiles twa pennyworth o' nappy
Can make the bodies unco happy."

Nap occurs as a cant term for strong beer.

12. crabs : crab-apples, often roasted and plunged into the wassail-bowl: comp. *Marmion*, "the hissing crabs."

13. Tib, a familiar name for a girl. The names *Tib* and *Tom* often go together: comp. *All's Well*, ii. 2, 24, "As Tib's rush for Tom's forefinger"; in the game of gleek *Tib* is the ace of trumps and *Tom* the knave of trumps.

19. tutties, nosegays (a provincial term).

31. for, in spite of : see Abbott, § 154.

32. securer : see note, *L'Alleg.* 91.

silly : see note, *Hymn Nat.*, l. 92, and No. XLVII., l. 9.

Nos. LX. AND LXI.

L'ALLEGRO AND IL PENSERO SO.

THESE titles are Italian and may be translated 'the cheerful man' and 'the thoughtful man.' Milton probably chose the words not so much because they exactly expressed the characteristics of the two men represented — because they were less likely to lead to misconception of his meaning than the words 'Mirth' and 'Melancholy.' *Allegro* comes from Lat. *alacer*, from which we have the word 'alacrity,' and there is an air of briskness pervading the whole poem so called; the move-

ment never flags. We have, "Haste thee, nymph," etc., l. 25; "Come, and *trip* it," l. 33; "In *haste* her bower she leaves," l. 87; "Out of doors he *flings*," l. 113; and in many other ways animation and buoyancy are indicated. The whole piece, too, is full of sound, from the morning song of the lark to the whispering winds of evening, and from the merry bells of the upland hamlets to the busy hum of men in towered cities. So far, at any rate, the title *L'Allegro* is not at variance with the poet's meaning.

Pensero, from the same root as *pensive*, avoids the association of ill-humour which belonged to the word 'Melancholy,' though the Italian word *pensiero* means 'anxious' or 'full of care.' Il Pensero, however, is not full of care; his mind is tranquil and contemplative, and, like the ancient Greek philosopher, he has learned to be able to endure his own company. Solitude is to him the nurse of Contemplation. There is therefore less rapidity and continuity of movement, and fewer sounds in the *Pensero* than in the *Allegro*; everything in it moves more slowly and quietly.

The two poems are companion pieces, and the student must study them together in order to observe how far the one is the complement, rather than the contrast, of the other. The subjoined analysis may serve to some extent as a guide; it cannot, however, obviate the necessity for careful study of the means by which the poet effects his purpose in each piece. The two pieces may be viewed as pictures of two moods of Milton's own mind—the mind of a young and high-souled student open to all the impressions of nature. They are described by Wordsworth (*Preface*, 1815) as idylls in which the appearances of external nature are given in conjunction with the character and sentiments of the observer. They are not mere descriptions of any scene or scenes that actually came under Milton's eye, though there is no doubt that the scenery round Horton has left its traces upon the pictures. Each records the events of an ideal day of twenty-four hours—beginning in *L'Allegro* with the song of the lark and in *Il Pensero* with that of the nightingale. It is impossible to say with certainty which was written first; but there can be no hesitation in saying that Il Pensero is a man much more after Milton's own heart than *L'Allegro*, i.e. he represents a much more characteristic mood of Milton's mind, and the many ways in which this preference reveals itself should not fail to attract the student's notice.

Mr. Palgrave's note on these poems is as follows: It is a striking proof of Milton's astonishing power, that these, the earliest great Lyrics of the Landscape in our language, should still remain supreme in their style for range, variety, and melodious beauty. The Bright and the Thoughtful aspects of Nature and of Life are their subjects: but each is preceded

by a mythological introduction in a mixed Classical and Italian manner.—With that of *L'Allegro* may be compared a similar mythe in the first Section of the first Book of S. Marmion's graceful *Cupid and Psyche*, 1637.

ANALYSIS.

L'ALLEGRO.

1. 'Loathed Melancholy' banished from L'Allegro's presence:
 - (a) Her parentage stated.
 - (b) Her fit abode described. 1-10

2. Welcome to 'heart-easing Mirth':
 - (a) Her description.
 - (b) Her parentage. .. 11-24

3. Mirth's companions. .. 25-40

4. Pleasures of the Morning:
 - (a) The lark's song.
 - (b) Other sights and sounds of the glorious sunrise (Allegro being *not unseen* and *out-of-doors*). 41-68

5. Pleasures of the bright Noon-day and Afternoon:
 - (a) The landscape.
 - (b) Country employments and enjoyments. 69-99

6. Social pleasures of the Evening—tales told by the fireside. 100-116

7. Pleasures of the Midnight-hour, *while others sleep*:
 - (a) The reading of old Romances.
 - (b) The reading of Comedy. 117-134

8. Music lulls him to sleep:
 - (a) The music suited to his mood;
 - (b) Melting music associated with sweet thoughts. 135-150

- [9. L'Allegro does not look beyond these delights.]

10. Acceptance of Mirth. 151-152

IL PENSERO SO.

1. 'Vain deluding joys' banished from Il Pensero so's presence:
 - (a) Their parentage stated.
 - (b) Their fit abode described. 1-10

2. Welcome to 'divinest Melancholy':
 - (a) Her description.
 - (b) Her parentage. .. 11-30

3. Melancholy's companions. 31-55

4. Pleasures of the Evening:
 - (a) The nightingale's song.
 - (b) Other sights and sounds of the moonlit evening (Pensero so being *unseen* and i. *out-of-doors*, then ii. *in-doors*). 56-84

5. Pleasures of the 'Midnight-hour':
 - (a) The study of Philosophy.
 - (b) The study of Tragedy and other serious literature. 85-120

6. Lonely pleasures of the stormy Morning. 121-130

7. Pleasures of the 'flaring' Noon-day (but only in the shade), *until sleep comes*. 131-150

8. Music wakes him from sleep:
 - (a) The music suited to his mood.
 - (b) The 'pealing organ' associated with the 'studious cloister.' 151-166

9. Il Pensero so's aspirations. 167-174

10. Acceptance of Melancholy. 175-176

No. LX.—L'ALLEGRO.

1. **Hence**: adverbs, when thus used to convey ■ command, have the meaning of a whole sentence, *e.g.* hence = go hence; compare the imperative use of away ! up ! down ! etc. 'Hence' represents an A.S. word *heon-an*, where the suffix denotes 'from'; see note on *Arcades*, 3.

loathéd = loathsome, hateful; the adjectival use of the past participle is frequent in Milton, and in Elizabethan English it conveyed meanings now generally expressed by adjectives with such terminations as *-able*, *-some*, *-ful*, etc.; see note on l. 40. Contrast the epithet here applied to Melancholy with that used in *Il Penseroso*, 12.

2. Having personified Melancholy, Milton turns to ancient mythology to find a parentage for her. He makes her the daughter of Night, for 'melancholy' means literally 'black bile,' that humour of the body which was formerly supposed to be the cause of low spirits; in Burton's *Anatomy of Melancholy* we read: "The night and darkness makes men sad, the like do all subterranean vaults, dark houses in caves and rocks, desert places cause melancholy in an instant." Melancholy being thus associated with darkness, it was natural that Milton should make her the offspring of 'blackest Midnight.' But in classical mythology (Nyx) Night is the wife of Erebus or Darkness, and their children are Æther (Sky) and Hemera (Day). Milton disregards this relationship, and rightly feels that he may alter the ancient tales to suit his own purpose; what can be more natural, therefore, than to justify the epithet 'loathéd' by making Melancholy the offspring of the loathsome monster Cerberus? To have derived her from Night and Darkness would merely have intensified the notion of blackness, and would not have implied anything necessarily abhorrent.

Cerberus was the dog that guarded the gates of Hell, usually described as ■ monster with three heads, with the tail of ■ serpent, and with serpents round his neck.

3. **Stygian cave**: the den of Cerberus was on the further bank of the river Styx, at the spot where the spirits of the dead were landed by Charon. Virgil in *Aen.* vi. makes Charon say:

"This is the place for the shadows, for Sleep and slumberous Night,
The bodies of the living may not be ferried in my Stygian bark."

The Styx, literally 'the abhorred,' was the chief river of the lower world, around which it flowed seven times. To swear by Styx was regarded as the most solemn of oaths.

forlorn, desolate: now used only ■ an adjective. This is the

past participle of the old verb *forleosen*, to lose utterly; the prefix *for* has an intensive force, ■ in *forswear*.

4. 'Mongst, common in poetry for 'amongst,' as 'midst' for 'amidst.' 'A' is a prefix = in, and 'amongst' is literally 'in ■ crowd,' as 'amidst' is 'in the middle.' The adverbs *in st.*, ■ *amongst*, *amidst*, *whilst*, are derived from obsolete forms in *s*, as *amonges*, *amiddes*, *whiles*, which again come from the original adverbs *among*, *amid*, *while*.

horrid shapes, etc. Burton, in *Anat. of Mel.*, associates 'terrors and affrights' with melancholy. 'Shape' may be used here in the sense of Lat. *umbra*, ■ mere shape or shadow, a departed spirit. Comp. *Il Pens.* 6. 'Unholy' = impure.

5. some uncouth cell, i.e. some unknown and horrible abode. Radically, 'uncouth' means 'unknown': A.S. *un*, not; and *cuth*, the past participle of *cunnan*, to know. Its secondary meaning is 'ungraceful' or 'ugly,' and in all the cases in which Milton uses this word it seems probable that he has taken advantage both of its primary and its later senses: see *Lyc.* 186, *Par. Lost*, ii. 827, v. 98, vi. 362. In early English 'couth' occurs as a present, ■ past, and a participle, and it still survives in the word 'could' and in the Scotch 'unco' = strange. Similar changes of meaning have occurred to the words 'quaint,' 'barbarous,' 'outlandish,' etc., because that which is unfamiliar is apt to be regarded unfavourably.

The word 'cell' is used in a similar connection in *Il Pens.* 169.

6. "Where Darkness covers the whole place as with its wings." Darkness is here personified, so that 'his' does not stand for 'its'; on the other hand, if the word 'brooding' is to be taken literally, we should have expected 'her' to be used instead of 'his.' The explanation probably is that Milton makes Darkness of the male sex, like the Lat. *Erebus*, and that 'brooding' is not used literally, but = covering. In the following passage the word seems to partake of both meanings:—

"On the watery calm
His brooding wings the Spirit of God outspread,
And vital virtue infused."—*Par. Lost*, vii. 243.

In Tennyson's *Two Voices* we have "brooding twilight." The primary sense of 'brood' is 'to sit upon in order to breed'; hence a person is said to *brood* over his injuries when his desire is to obtain vengeance.

jealous wings: 'darkness is very properly associated with jealousy or suspicion,' and there may be also an allusion to the watchful care of the brooding fowl. 'Jealous' and 'zealous' are radically the same.

7. night-raven: in *L'Allegro* night is associated with the raven, in *Il Pens.* with the nightingale. The raven was formerly

regarded ■ a bird of evil omen and of prophetic powers: Shelley, in *Adonais*, speaks of the "obscene raven." In Marlowe's *Jewe of Malta* we read—

"Like the sad-presaging raven that tolls
The sick man's passport in her hollow beak" ■

and in *Macbeth*, i. 4—

"The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements."

sings, radically = *rings* or resounds, applied by Milton to the strong notes of the raven, as by Shakespeare to the noise of a tempest: "We hear this fearful tempest sing," *Rich. II*, II. i. Comp. 'rings,' l. 114.

8. *There*, i.e. in the "uncouth cell"; an adverb depending on *dwell*, line 10.

ebon shades, shades as black as *ebony*, i.e. total darkness. 'Ebon' is the adjectival form, spelt 'heben' in Spenser. *Ebony* is a kind of wood so called on account of its hardness (Heb. *eben*, a stone), and as it is usually black, the name has come to be used as a synonym both for hardness and blackness.

low-browed, overhanging or threatening: comp. *Il Pens.* 58. A person with prominent brow is called 'beetle-browed,' i.e. 'with biting brows,' brows which project like an upper jaw.

9. *ragged*: Milton represents Melancholy with her hair dishevelled, and her fit abode amongst rugged and disordered rocks. In the English Bible 'ragged' occurs in the sense of 'rugged': *Isaiah*, ii. 21.

10. *In dark Cimmerian desert*, i.e. in some desert shrouded in Cimmerian darkness. "In the *Odyssey* the Cimmerians are a people dwelling beyond the ocean-stream in a land of perpetual darkness; afterwards the name was given to ■ people in the region of the Black Sea (whence *Crimea*)."
(Masson.) The phrase "Cimmerian darkness" is common in English poetry, and Milton can hardly be accused of tautology in speaking of a "dark Cimmerian desert"; he intensifies the notion of darkness.

The student should note by what means, in the first ten lines of the poem, Milton creates so repugnant a picture of Melancholy that the reader turns with relief and delight to the representation of Mirth which follows: these means are:—

1. Accumulation of words conveying associations of horror, e.g. blackest Midnight, cave forlorn, shrieks, etc.
2. Imagery that intensifies the horror of the picture, e.g. Stygian cave, brooding Darkness, etc.
3. Irregular metre, the rest of the poem being in octosyllabic couplets whose tripping sweetness pleases the ear after

the rougher cadence of lines 1-10. The separateness of these lines is further marked (both in *L'Allegro* and *Il Penseroso*) by the peculiar arrangement of the rhymes: the formula is *a b b a c d d e e c*.

11. **fair and free**: both adjectives are frequently found together in English poetry to denote beauty and gracefulness in woman. We find in Chaucer's *Knights Tale*: “*Of fayre young Venus, fresh and free*”; and the words occur in the same sense even before Chaucer's time. Tennyson applies them to a man: comp. “*Lord of Burleigh, fair and free.*”

12. **yclept, named**: past participle of the verb ‘to clepe,’ from A.S. *clipian*, to call. In English the past participle of all verbs of the strong conjugation was originally formed by the suffix *en* and the prefix *ge*. The suffix *en* has now disappeared in many cases and the prefix *ge* in all. The *y* in ‘yclept’ is a corruption of *ge*, as in *yfallen*, *yfounde*, *ygo*, *ylent*, *yshape*, *ywritten*, all of which are found in Chaucer. The *y* also took the form *i* in Early English, as *imaked*, *ispoken*, *iknownen*, etc. Shakespeare has *yclept*, *yclad*, etc. Milton in one case prefixes *y* to a present participle. See note on *On Shakespeare*, 4.

Euphrosyne (the light-hearted one), one of the three Graces of classical mythology, the others being *Aglaia* (the bright one) and *Thalia* (the blooming one). They were represented as daughters of Zeus, and ■ the goddesses who purified and enhanced all the innocent pleasures of life. Milton desires to signify their service to man more clearly by giving them another genealogy; he suggests two alternatives, and himself prefers the latter:—(1) That they are the offspring of *Venus* (love) and *Bacchus* (good cheer), or (2) of *Zephyr* (the ‘frolic wind’) and *Aurora* (the goddess of the morning). From these parents *Euphrosyne* is begotten in the month of May, i.e. “it is the early freshness of the summer morning that best produces Cheerfulness” (Masson).

13. **heart-easing Mirth**: Burton, in *Anat. of Mel.*, prescribes “*Mirth and merry company*” to ease the heart of the melancholy. With ‘heart-easing’ (compounded of a participle preceded by its object) compare such adjectives as *heart-rending*, *tale-bearing*, *soul-stirring*, etc.

14. **at ■ birth, at one birth**: the words ‘*a*,’ ‘*an*,’ and ‘*one*’ are all derived from the same Anglo-Saxon word: comp. the phrase ‘*one at a time*’.

16. **ivy-crowned**: the ivy was sacred to *Bacchus*, the god of wine.

17. There is a change in the construction here, there being no preceding ‘whether’ answering to ‘whether’ in this line: the

meaning is, 'Whether lovely Venus bore thee, ~~or~~ whether the frolic wind,' etc.

some sager sing, *i.e.* some poets have more wisely written. Poets are often called 'singers,' but it is not known to what poets Milton can be referring: probably he merely chose this way of modestly recommending his own view.

18. frolic wind, *i.e.* frolicsome wind. The word 'frolic' is now used only as a noun and a verb, never as an adjective. Yet its original use in English is adjectival, and its form is that of an adjective: it is radically the same as the German *fröhlich*, so that *lic* in *frolic* corresponds exactly to the suffix *ly* in *cleanly*, *ghastly*, etc. By the end of the seventeenth century it came to be used as a noun, and its attributive sense being forgotten, a new adjective was formed—frolicsome, from which again came a new noun—frolicsomeness. In *Comus* 59 it is used as an adjective: "ripe and frolic."

breathes the spring: this transitive use of the verb is frequent in Milton, with such objects as 'odours,' 'flowers,' 'smell,' etc.

19. Zephyr, the personification of the pleasant West wind: in *Par. Lost*, v. 16, he is represented as wooing Flora—

"With voice

Mild as when *Zephyrus* on Flora breathes."

20. 'As' here introduces a clause of time. 'Once' does not here denote 'on a single occasion' as opposed to the adverb 'often,' but 'at a former time,' as in the phrase 'once upon a time' (Lat. *olim*).

a-Maying, enjoying the sports suitable to May. Comp. the song of Aurora, Zephyr and Flora in *The Penates* of Jonson—

"See, see, O see who here is come a-maying!" etc.

To which May answers:

"All this and more than I have gift of saying
May vows, so you will oft come here a-maying."

Also see *Song on May Morning*, 5.

Even in ancient times there were May sports, when the Roman youth engaged in dancing and singing in honour of Flora, the goddess of fruits and flowers. Formerly throughout England the sports and customs connected with May-day were observed with the greatest zest.

'A-Maying' = on Maying: in O.E. writers after the Norman Conquest the verbal noun with the preposition 'on' was used after verbs of motion, *e.g.* 'he wente on hunting'; afterwards *on* was corrupted into *a*. 'Maying' is, therefore, not a participle used as a noun, but the verbal noun or gerund. The participle originally ended in *ende* or *inde* and the noun in *ung*; but both now end in *ing*, and hence they are often confused.

21. *There*, *i.e.* where Zephyr met Aurora: an adverb modifying 'filled.' The nom. to 'filled' is 'wind,' line 18.

22. *fresh-blown* is compounded of a participle and a simple adverb, 'fresh' being equal to 'freshly': the common adverbial suffix in Anglo-Saxon was *e*, the omission of which has reduced many adverbs to the same form as the adjectives from which they were derived. See note, *Il Pens.* 66.

■■■■■ *washed in dew*: a similar phrase occurs in Shakespeare—

“I'll say she looks ■■■■■ clear
As morning roses newly washed in dew.”

Taming of the Shrew, ii. 1. 173.

Comp. also—

“Her lips like roses overwasht with dew.”—Greene, *Arcadia*.

24. *buxom*, lively. The spelling of this word disguises its origin; it is *buck-some*, which arose out of the A.S. *bocsum* or *buhsun* = 'easily bowed,' 'flexible' (A.S. *bugan*, to bow, and the suffix *sun*, 'like,' as in 'darksome,' etc.). So that the word first meant 'pliable,' then 'obedient,' then 'good-humoured' or 'lively,' and finally 'handsome.' It is now used ordinarily of the handsomeness of stout persons. In its primary sense it was applied to unresisting substances, *e.g.* “the buxom air” (*Par. Lost*, II. 842), and the transition to the sense of 'obedient' is a natural one: comp. Spenser's *F. Q.* iii. 4—

“For great compassion of their sorrow, bid
His mighty waters to them *buxome* be.”

In Shakespeare's *Per.* i. 1 we find—

“A female heir
So *buxom*, blithe, and full of face”;

and Milton seems to have recollected this passage.

debonair, elegant, courteous: this word, when broken up, is seen to be a French phrase—*de bon aire*, literally 'of a good mien or manner'; *de* = of, *bon* is from Lat. *bonus*, good, and *aire* = manner. Comp. the use of 'air' in the phrase 'to give one's self airs,' *i.e.* to be vain. 'Debonair' has thus been formed out of three words by mere juxtaposition. See note, *Il Pens.* 32.

25. *Haste thee*. In such phrases the pronoun may be said to be used reflectively: comp. 'sit thee down,' 'fare thee well.' In Early English, however, the pronoun was in the *dative*, marking that the agent was affected by the action, but not that he was the *direct object* of it: such a dative is called the *ethic dative*. In Elizabethan writers the use of *thee* after verbs in the imperative is so common that in many cases its original sense seems to have been lost sight of, and the pronoun consequently ■■■■■ to be a mere corruption of the nominative *thou*.

25. **Nymph**, maiden: the word denotes literally 'a bride.' In Greek mythology the goddesses haunting mountains, woods, and streams were called nymphs; see line 36.

bring here governs the following words:—*Jest, Jollity, quips, cranks, wiles, nods, becks, smiles, Sport, and Laughter*, all of which are the names of *Mirth's* companions. They are personifications of the attributes of happy youth.

26. **Jollity**, from the adjective 'jolly,' light-hearted: its original sense is 'festivity.' It is not etymologically connected with 'joviality' (from *Jove*, the joyful planet), though its meaning is similar. See note, *Son. i. 3.*

27. **Quips**, sharp sayings, witty jests. Compare "This was ■ good *quip* that he gave unto the Jewes" (*Latimer*). The word is radically connected with *whip*, 'that which is moved smartly,' and ■ diminutive from it is *quibble*.

cranks, *i.e.* turns of wit. 'Crank' is literally a crook or bend; hence the word is applied to an iron rod bent into a right angle as in machinery, and to a form of speech in which words are twisted away from their ordinary meaning. Shakespeare uses 'crank' in the sense of a winding passage, *Cor. i. 1. 141*, and (as a verb) = to wind about, *i. Hen. IV. i. 98*; and Milton has, "To show us the ways of the Lord, straight and faithful ■ they are, not full of *cranks* and contradictions." Whenever language is distorted or used equivocally we have a *crank* in the sense of the above passage.

wanton *wiles*, playful tricks. 'Wile' is really the same word as 'guile,' which in Earlier English was written 'gile.' Compare *ward* and *guard*, *wise* and *guise*, *warden* and *guardian*; the forms in 'gu' were introduced into English by the Normans.

28. **Nods and becks**, signs made with the head and the finger. The word 'beck' is generally applied to signs made in either of these ways, though Milton here distinguishes them; it is a mere contraction of 'beckon,' to make a sign to, cognate with 'beacon.'

wreathèd smiles, so called because, in the act of smiling or laughing, the features are wreathed or puckered. A wreath is literally that which is 'writhed' or twisted. Compare 'wrinkled care,' l. 31.

29. This line and the next are attributive to 'smiles.' 'Such' qualifies 'smiles,' and the clause introduced by 'as' is relative. *As* after *such* is generally regarded as a relative pronoun. Milton is fond of this construction; see lines 129, 138, 148.

Hebe's cheek: *Hebé*, in classical mythology, was the goddess of youth, who waited upon the gods and filled their cups with nectar. Later traditions represent her as a divinity who had power to restore youth to the aged. Compare *Comus* 290: "As smooth as *Hebe's* their unrazored lips."

30. 'And are wont to be found in sleek dimples.' 'Dimple' is literally a little 'dip' or depression: compare *dingle*, *dapple*, etc. For 'sleek' = soft or smooth, see *Lyc.* 99.

31. We speak of Sport deriding or laughing away dull care: compare *Proverbs*, xvii. 22, "A merry heart is a good medicine, but a broken spirit drieth up the bones." See Burton's *Anat. of Mel.*, where Care is said to be 'lean, withered, hollow-eyed, wrinkled,' etc.

32. Laughter, *aere* said to be holding his sides, just as, in popular language, excessive laughter is said to be 'side-splitting.' 'Sport' and 'Laughter' are objects of the verb 'bring,' l. 25.

33. trip it: 'to trip' is to move with short, light steps as in dancing; 'it' is a cognate accusative, as if we said 'to trip a tripping,' and adds nothing to the meaning of the verb. This use of 'it' is extremely common in Elizabethan writers; Shakespeare has to fight it, speak it, revel it, dance it, etc., where (as Abbott suggests) the pronoun seems to indicate some pre-existing object in the mind of the person spoken of. In other cases, such as queen it, foot it, saint it, sinner it, etc., the pronoun seems to be added to show that the words have the force of verbs.

34. light fantastic toe: the toe (or foot) is called 'fantastic' because in dancing its movements are unrestrained or 'full of fancy.' 'Fantastic' is now used only in the sense of 'grotesque' or 'capricious,' but in the time of Shakespeare and Milton *fancy* and *fantasy* (which are radically the same word) had not been desynonymised. This explains why an event that had merely been imagined or 'fancied' is described by Shakespeare ■ 'fantastic.' 'To trip the light fantastic toe' is a phrase now ordinarily used as = 'to dance.' Compare *Comus*, 144, 962: "light fantastic round."

36. Liberty is here naturally associated with Mirth: in Burton's *Anat. of Mel.* there is a chapter on "Loss of liberty as ■ cause of Melancholy." She is here called a *mountain-nymph*, because mountain fastnesses have always given to their possessors a certain amount of security against invasion and oppression, and because nowhere is the love of liberty more keen. Comp. Cowper's lines—

" 'Tis liberty alone that gives the flower
Of fleeting life its lustre and perfume;"

And Wordsworth—

" Two voices are there—one is of the sea,
One of the *mountains*—each a mighty voice;
In both from age to age thou didst rejoice,
They were thy chosen music, *Liberty*," etc.

37. due: ■ note on *Il Pens.* 155.

38. crew, formerly spelt *crue*, is common as a sea-term (being applied to the company of sailors on a ship); and, like many other sea-terms in English, is of Scandinavian origin. Its original sense is 'a company' and it is used here by Milton in this unrestricted sense. The word is common in his poems, but in every other case he uses it in a bad sense, applying it to evil spirits or hateful things. 'To admit of' is 'to make a member of.'

39. her, i.e. Liberty.

40. unreproved pleasures free, free and innocent pleasures. This is a favourite arrangement of words in Milton—a noun between two adjectives: it generally implies that the final adjective qualifies the idea conveyed by the first adjective and noun together; comp. "hazel copses green," *Lyc.* 42; also "native wood-notes wild," l. 134. Unreproved = unreprovable; comp. 'unvalued' for 'invaluable' in Milton's *Lines On Shakespeare*, 11. In Shakespeare we find 'unavoided' for 'unavoidable,' 'imagined' for 'imaginable,' 'unnumbered' for 'innumerable,' etc. (see Abbott's *Shak. Grammar*, § 375). The passive participle is often used to signify, not that which *was* and *is*, but that which *was* and therefore *can be hereafter*.) In much the same way we still speak of 'an untamed steed,' 'an unconquered army,' 'a dreaded sound.' See also note, *Lyc.* 176.

41. To hear, like 'to live' in l. 38, is an infinitive of purpose dependent upon the verb 'admit.'

42. startle is an infin. dependent, along with 'begin,' upon 'to hear.' Warton notes that there is a peculiar propriety in 'startle,' the lark's is a sudden shrill burst of song, which is often heard just before sunrise and may therefore be said to scare away the darkness. Comp. *Par. Reg.* ii. 279.

43. watch-tower: the lark sings high up in the air, so high that, though it may be filling one's ears with its melody, it is often impossible to see the songster. Hence Shakespeare speaks of it as singing "at heaven's gate," and Shelley likens it to a "high-born maiden in a palace tower."

44. dappled, i.e. having the sky covered with small grey clouds: literally, it means 'marked with small dips' or hollows; it has no connection with *dab*. See note on l. 30. 'Till' here introduces a clause in the indicative; in line 99 the verb is in the subjunctive mood: see note on *Il Pens.* 44.

45. Then to come, etc.: dependent, like 'startle,' upon the verb 'to hear' in l. 41. It refers to the lark which is, at day-break, to appear at L'Allegro's window to bid him good morning. This is a fancy frequent in poetry—that the morning song of birds is a friendly greeting to those who hear them. The only difficulties connected with this interpretation are (1) that in making the lark alight at the window of a human dwelling Milton seems

to be forgetful of a lark's habits ; the ordinary poetical conceit does not apply to this bird, which does not seek man's company, and is a "bird of the wilderness" : (2) that the verb 'hear' is usually followed by an infinitive without 'to,' whereas in this case 'to come' is used. These difficulties disappear if we remember that Milton's references to nature are not always strictly accurate (see notes *passim*) ; and that 'to come' follows at some distance from 'hear,' thus rendering the introduction of 'to' necessary as a sign of the infinitive.

Prof. Masson, however, rejects this view as nonsense : he says : "The words 'Then to come' in line 45 refer back to, and depend upon, the previous words 'Mirth, admit me' of line 38." On this view, it is not the lark, but *L'Allegro* himself, that comes to his own window and bids his friends good morning. This avoids the two difficulties above noticed, but raises others. The question is referred to here merely because, in order to appreciate the arguments, the student must thoroughly master the syntax of lines 37-48.

45. **in spite of sorrow**, *i.e.* in order to *spite* or *defy* sorrow. 'Spite' is a contracted form of 'despite,' and is cognate with 'despise.' This is a peculiar use of the phrase 'in spite of' ; ordinarily, when a person is said to do something in spite of sorrow, it is implied that he did it *although he was sorrowful*. This is obviously not the meaning in this passage, for there is no sorrow in the heart of the lark (or of *L'Allegro* himself).

46. **bid** : see note on *Lyc.* 22.

47. **sweet-briar** (also spelt brier), a prickly and fragrant shrub, the wild-rose or eglantine.

48. **twisted eglantine**. Etymologically 'eglantine' denotes something prickly (Fr. *aiguille*, a needle), but since Milton has just named the sweet-briar, which is commonly identified with the eglantine, and calls the eglantine 'twisted' (which it is not), it is probable that he meant the honeysuckle. 'Twisted' may properly be applied to creeping or climbing plants.

49. **cock**. The crowing of the cock is universally associated with the dawn ; hence Milton speaks of this bird as scattering the last remnants of darkness by his crowing. So in Shakespeare we have a reference to the superstition that spirits vanished at cock-crow. In classical times the cock was sacred to Apollo, the god of the sun, because it announced sunrise. Comp. the Eastern proverb, used to a person to intimate that the speaker can dispense with his services—"Do you think there will be no dawn if there is no cock?"

The adjective 'thin' may be taken as qualifying 'rear' : so we speak of the thin or straggling rear of an army ■ distinct from its close and serried van.

52. **Stoutly struts his dames before**, walks with conscious pride in front of the hens. In Latin we find the cock described as the *gallus rixosus*, pugnacious fowl. Cowper speaks of the 'wonted strut' of the cock. 'Before,' in this line, is a preposition governing 'dames': 'dame' is from Lat. *domina*, a lady.

The bold step of the cock is well expressed by the rhythm of this line in contrast with that of the preceding one.

53. **listening**: this word refers to *L'Allegro* himself: it introduces another of his 'unreproved pleasures' of the morning. The word 'oft' shows that the poet is not recounting the pleasures of one particular morning, but morning pleasures in general.

54. 'The sounds made by the barking hounds and the huntsman's horn joyfully awaken the morning.' Similarly in Gray's *Elegy* the cock-crow and the "echoing horn" are both referred to as morning sounds. Gray was (as Lowell notes) greatly influenced by a study of Milton's poetry.

cheerly, cheerily or cheerfully: in the phrase 'be of good cheer,' we see the primary sense of the word 'cheer,' which is from a French word meaning 'the face.' A bright face is the index of a cheerful spirit.

55. **hoar**. This may imply that the hill appears gray through the haze of distance, or, more literally, that it is white with frost or rime, the hunters being astir before the rising sun has melted the frozen dew (*hoar-frost*). In Arc. 98 Milton applies 'hoar' to a mountain in the more usual sense of 'old': comp. 'hoary-headed.'

56. **high wood**, because on the side of a hill. 'Echoing' here qualifies 'hounds and horn.'

shrill. In modern English the use of adjectival forms as adverbs is common; in many cases they represent the old adverb ending in *-e* (see note on l. 22). It must not be supposed, however, that wherever an adjective is used with a verb its force is that of an adverb: *e.g.* "through the high wood echoing *shrill*," or "Hope springs *eternal* in the human breast." Here it is not correct to say that 'shrill' merely means 'shrilly,' and 'eternal' means 'eternally'; the adjectives have a distinct use in pointing to a quality of the agent rather than of the act.

57. **Sometime**, *i.e.* 'for some time,' or 'at one time or other.' The genitive form 'sometimes' has a different meaning = occasionally.

not unseen: see *Analysis* and note *Il Pens.* 65; "Happy men love witnesses of their joy; the splenetic love solitude." Burton, in *Anat. of Mel.*, says of the melancholy: "They delight in floods and waters, desert places, to walk alone in orchards, gardens, private walks," etc.

58. elms. Warton notes that the elm seems to have been Milton's favourite tree, judging from its frequent mention both in his Latin and English poems. The scenery in the neighbourhood of Horton may account for this, though it must not be supposed that Milton is in this poem describing any actual scene. Masson says: "A visit to Horton any summer's day ... to stroll among the meadows and pollards by the banks of the sluggish Colne, where Milton must have so often walked and mused, may be recommended to lovers of Literature and of English History."

59. This line is dependent on 'walking': 'right' is an adverb modifying the preposition 'against.' Comp. 'He cut *right* through the enemy,' 'I have got *half* through my work,' etc. 'Against' implies that *L'Allegro* is walking with his face turned directly to the rising sun.

the eastern gate, a favourite image in poetry for that part of the sky from which the sun seems to issue. In classical mythology the god of the sun was represented as riding in a chariot through the heavens from East to West, and in one of his Latin poems (*Eleg. iii.*) Milton represents the sun as the 'light-bringing' king, whose home is on the shores of the Ganges (i.e. in the far East). Comp. "Hark, hark! the lark at Heaven's gate sings," *Cymbeline* II. iii.

60. begins his state, begins his stately march towards his 'other goal' in the west. Comp. *Arc.* 81, note.

61. amber light, amber-coloured light: noun used as adjective.

62. 'The clouds (being) arrayed in numerous colours.' Grammatically, 'clouds' is here used absolutely. In Latin a noun or pronoun in the ablative along with a participle was often used as a substitute for a subordinate clause, and Milton is fond of this construction. Here, line 62 is an adverbial clause modifying 'begins.' In English, the noun is generally said to be the nominative absolute, but in the case of pronouns, the form shows whether the nom. or obj. is used. Milton uses both; comp. "Him destroyed, for whom all this was made," and "Adam shall live with her, *I* extinct." Modern writers prefer the nom. case both for nouns and pronouns. In Anglo-Saxon the dative was used.

liveries here refers to dress, as when we speak of a servant's livery. Its primary sense was more general—anything *delivered* or served out, whether clothes, food, or money: a peer was even said to have *livery* of his feudal holdings from the king. As the livery of a servant is generally of some distinctive colour, Milton applies the word to the many-hued clouds. It may also imply that the clouds, as servants, attend their master, the Sun, in his stately march.

62. **dight**, a nearly obsolete word = arrayed: comp. *Il Pens.* 159. It is ■ short form of *dighted*, from the verb 'to dight' (A.S. *dihtan*, to set in order), which, as Masson remarks, still survives in the Scottish word *dicht*, to wipe or clean.

65. **blithe**: see note on l. 56.

67. **tells his tale** = counts his sheep, in order to find if any have gone amiss during the night. 'Tale' is thus used in the sense of 'that which is *told* or *counted*,' which was one of its meanings in Early Eng.: A.S. *talu*, a number. In the Bible 'tell' and 'tale' are frequently used in this sense, *Gen.* xv. 5, *Psalms* xxii. 17, *Exod.* v. 18; and in the works of writers nearly contemporary with Milton the words are used of the counting of sheep.

'To tell a tale' may also mean 'to relate a story,' and the shepherds may be supposed to sit and amuse themselves with simple narratives. But, as Milton in the previous lines refers to such rural occupations as are suited to the early morning, and represents each person as engaged in some ordinary duty, it seems likely that in this line also some piece of business is meant, and not a pastime. The morning hours are not usually those devoted to story-telling.

69. **Straight, straightway, immediately.** "There is, in my opinion, great beauty in this abrupt and rapturous start of the poet's imagination, as it is extremely well adapted to the subject, and carries a very pretty allusion to those sudden gleams of vernal delight which break in upon the mind at the sight of a fine prospect" (Thyer). See note, *Univ. Carrier*, ii. 10.

70. **Whilst it (i.e. the eye) measures the landscape round :** sweeps over the surrounding scene. *Landscape*, spelt by Milton *landskip*, which resembles the A.S. form, *landscape* = 'landshape,' the aspect or general appearance of the country. The word is borrowed from the Dutch painters, who applied it to what we now call the *background* of a picture. 'Scape' is radically the same as the suffix *-ship*, seen in ladyship, worship, friendship, etc., where it serves to form abstract nouns. 'Round' is an adverb modifying 'measures,' = around.

71. **Russet lawns, and fallows grey :** 'lawn' is always used by Milton to denote an open stretch of grassy ground, whereas in modern usage it is applied to a smooth piece of grass-grown land in front of a house. The origin of the word is disputed, but it seems radically to denote 'a clear space'; it is said to be cognate with *llan* used as ■ prefix in the names of certain Welsh towns, e.g. Llandaff, Llangollen. Comp. *Lyc.* 25. 'Fallow' literally denotes 'pale-coloured,' e.g. tawny or yellow: hence applied to land ploughed but not bearing a crop, as it is generally of ■ tawny colour; and finally to all land that has been

long left unsown and is therefore grass-grown. It is in this last sense that Milton uses it, and as the word has lost all significance of colour (when applied to land) he adds the adjective 'grey' to distinguish it from those fields that are 'russet' or reddish-brown: the former are more distant, the latter nearer at hand. See note 1, 55.

72. *stray*: comp. Lat. *errare*, to wander.

73. *Mountains*, along with 'lawns,' 'fallows,' 'meadows,' 'brooks,' and 'rivers,' is in apposition to 'new pleasures,' l. 69.

74. *labouring clouds*, so called because they bring forth rain and storms. The image of clouds resting on the mountain-top is well expressed by Shelley:—

"I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast."

The Cloud.

75. *trim*: comp. 'trim gardens,' *Il Pens.* 50, 'daisies trim,' *Com.* 120. The student should note the prevailing position of the adjectives in lines 71, 75, 76, 126, etc. Where contrast is intended, as in line 76, the two nouns are placed together and the adjectives apart; so in Latin frequently.

pied, variegated. The word literally means 'variegated like a magpie'; it is a common epithet in poetry and is applied by Shakespeare to daisies (*L. L. L.* v. ii.). It is therefore probable that in this passage also 'pied' qualifies 'daisies'; otherwise it might be taken as an attribute of 'meadows.' Comp. *piebald*, applied to animals.

77. *Towers and battlements* it (*i.e.* the eye) sees. This thought may have been suggested to Milton by the fact that his eye, in taking in the landscape around Horton, would often light on the towers of Windsor Castle in the distance: comp. *Com.* 935.

78. *Bosomed, embosomed*.

79. Where perhaps some beautiful lady dwells, a centre of attraction. Lines 79 and 80 form an attributive adjunct to 'towers and battlements.'

beauty: see note on *Lyc.* 166.

lies=dwells; comp. *Lyc.* 53, and Shakespeare, 'When the court lay at Windsor' (*M. W. of W.* ii. 2).

80. *cynosure*, now applied generally to an object of great interest: so called because the Cynosura, the stars composing the tail of the constellation of the Lesser Bear, was the mark by which the Phoenician sailors steered their course at sea. 'Cynosure' is from the Greek *kynos oura*, 'dog's tail': comp. *Com.* 342: "Tyrian Cynosure." A star by which sailors steer is also

called a 'lode-star,' a word which is used metaphorically in the same way as 'cynosure'; comp. "Your eyes are *lode-stars*," *M. N. D.* i. 1.

neighbouring: 'neighbour' is radically 'near-dweller' (A.S. *neah-bür*).

81. **Hard by**, near at hand: 'by' = alongside, an adverb modifying 'smokes'; 'hard' is an adverb of degree modifying 'by.' Comp. the sense of 'by' in the phrases *close by*, *fast by*, *to put a thing by* (i.e. aside).

82. **From**: a preposition may, as here, govern an adverbial phrase.

83. **Where**, in which cottage. *Corydon*, *Thyrsis*, *Thestylis* occur frequently in pastoral poetry as the names of shepherds, and *Phyllis* as the name of a female. See Virgil's *Bucolics*, *Theocritus*, *Spenser*, etc.

met: 'having met together, they are seated at their savoury dinner of herbs and other country dishes.'

85. **messes**, dishes of food. 'Mess' originally meant something *placed* on a table (Lat. *missum*): the word here has no connection with 'mess,' a disordered mixture, which is a variant of *mash*.

86. **neat-handed**: 'neat' is a kind of transferred epithet, referring not to the woman's hands but to the appearance of the food prepared by her. So a skilful carpenter may be called 'neat-handed,' a good needlewoman 'neat-fingered,' etc.

97. **bower**, here refers to the cottage. A 'bower' is strictly something *built*, a dwelling-place: it came to be applied to the inner chamber occupied by a lady.

With Thestylis: 'with' here means 'in company with,' a woman being generally employed at harvest-time to assist in binding the corn into sheaves.

89. **or**. The construction is: 'Either she leaves her bower to bind the sheaves, or (she goes) to the tanned haycock.' This is evidently the meaning; 'she goes' being implied in the previous verb 'leaves.' This construction, by which two nouns or phrases are connected with one verb which really suits only one of them, is common in Milton, and is called *zeugma*.

earlier season, because the hay-harvest is earlier than the grain-harvest.

90. **tanned haycock**, a pile of dried hay. The word 'cock' (by itself) means a 'small pile of hay': it is radically distinct from the word 'cock' in any other sense.

mead, meadow. The form in *-ow* (comp. arrow, sparrow, marrow, sorrow) is due to an A.S. suffix *-we*.

91. **secure**, free from care, not fearing harm. This is the primary sense of the word [Lat. *se* (for *sine*) = free from, *cura* = care]: it therefore corresponds exactly to the English word 'care-less.' It is used in this sense in the Bible and in such passages as—

"Man may *securely* sin, but *safely* never."

In Latin *securus* is sometimes applied to that which frees from care. In modern English 'secure' means 'safe,' *actually* free from danger.

92. "Milton again notes a paragraph in the poem, changing the scene. It is now past mid-day and into the afternoon; and we are invited to a rustic holiday among the 'upland hamlets' or little villages among the slopes" (Masson).

upland hamlets: ■ the poet here introduces us to the primitive amusements and superstitions of village life we may take 'upland' to mean 'far removed from large cities.' The word 'uplandish' was formerly used in the sense of 'rude' or 'unrefined,' because, in the uplands, the refinements of town-life were unknown. Comp. note on l. 5. 'Hamlet' = ham-let, a little *home* (A.S. *ham*): comp. the affix in the names of certain towns—Nottingham, Birmingham, etc.

invite: the object of this verb is not expressed.

94. **jocund**, merry: from the Lat. *jucundus*, pleasant. (It has no radical connection with the words *joke*, *jocular*, as is sometimes stated.)

rebecks. The rebeck was a three-stringed fiddle, played with a bow. The name is the same as the Persian *rabbâb*, applied to a two-stringed instrument said to have been introduced into Europe by the Moors. The modern violin has four strings.

95. **many a youth**. 'Youth' = young-th, the state of being young; it is now used both in its abstract and concrete senses: in the latter it applies properly, as here, to a young man.

'Many a' is a peculiar idiom, which has been explained variously. One theory is that 'many' is a corruption of the French *mesnie*, a train or company, and 'a' a corruption of the preposition 'of,' the singular noun being then substituted for the plural through confusion of the preposition with the article. A more correct view seems to be that 'many' is the A.S. *manig*, which was in old English used with a singular noun and without the article, e.g. *manig mann* = many men. In the thirteenth century the indefinite article began to be inserted, thus *monig enne thing* = 'many a thing,' just as we say 'what a thing,' 'such a thing.' This would imply that 'a' is not a corruption of 'of,' and that there is no connection with the French word *mesnie*.

96. **chequered shade.** The meaning may be illustrated by a passage from Shakespeare—

“The green leaves quiver with the cooling wind,
And make a chequered shadow on the ground.”

Titus Andron. ii. 4.

Comp. “a shadow-chequer'd lawn,” Tennyson's *Recoll. of Arabian Nights.*

The radical meaning of ‘chequered’ or ‘checkered’ is ‘marked with squares’ (like a chess-board); hence it is here applied to the ground marked in dark and light. The game of draughts which is played on a chess-board is sometimes called ‘checkers.’ The word ‘check’ is derived, through the French, from the Persian *sháh*, a king, the name given to the principal piece on the chess-board: ‘chess’ is merely a corruption of the plural ‘checks.’

97. ‘And (to) young and old (who have) come forth to play.’ ‘Come’ is the past participle agreeing with ‘young and old.’

to play: infinitive of purpose after a verb of motion; in early English the *gerund* was used, preceded by the preposition *to*.

98. **sunshine holiday**: comp. *Com. 959.* ‘Sunshine’ is a noun used as an adjective. Milton wrote ‘holyday,’ which shows the origin of the word. The accent in such compounds (comp. bluebell, blackbird, etc.) falls on the adjective; it is only in this way that the ear can tell whether the compounds (*e.g.* hóliday) or the separate words (*e.g.* hóly dáy) are being used.

99. **livelong, longlasting**: see *On Shakespeare*, 8, note. For ‘fail,’ the subjunctive after ‘till,’ compare *l. 44.*

100. We have here to supply a verb of motion before ‘to,’ *e.g.* ‘they proceed’: comp. lines 90 and 131.

spicy nut-brown ale, a drink composed of hot ale, nutmeg, sugar, toast, and roasted crabs or apples. It was called *Lamb's wool* from its frothy appearance, and Shakespeare refers to it as “gossip's bowl,” while another Elizabethan writer calls it “the spiced wassel bowl.”

101. **feat, exploit, wonderful deed.** ‘Feat,’ like ‘fact,’ is radically ‘something done’ (Lat. *factum*). For ‘many a,’ see *l. 95.*

102. **Faery Mab.** Mab was the fairy who sent dreams, and hence a person subject to dreams is said to be ‘favoured with the visits of queen Mab.’ See an account of her powers in this respect in *Romeo and Juliet*, *I. iv.* Ben Jonson alludes to the liking of the fairies for cream:—

"When about the *cream-bowls* sweet
 You and all your elves do meet.
 This is *Mab*, the mistress-fairy,
 That doth nightly rob the dairy.
 She that *pinches* country wenches,
 If they scrub not clean their benches.'

Milton's spelling 'faery' comes nearer to the early English word 'faerie,' which meant 'enchantment.'

junkets, also spelt *juncates*. The original sense is 'a kind of cream-cheese served up on rushes' (Ital. *giunco*, a rush): it was then applied to various kinds of delicacies made of cream, then to any delicacy, and finally to a 'merrymaking.' Hence the verb 'to junket,' *i.e.* to revel. Milton here means 'dainties.'

eat: here past tense=ate.

103. **She ... he**, etc. One of the girls tells how she was pinched in her sleep by the fairies (the popular superstition being that only lazy servants were treated in this way), and then a young man tells his experience: at one time he was led astray by the *ignis fatuus*, and at another time he had suffered from the tricks of Robin Goodfellow.

104. The construction is awkward: we may read either (1) 'And he (was) led by Friar's lantern; (he) tells how' etc., or (2) 'And he, (having been) led by Friar's lantern, tells how' etc. The former reading is preferable as it separates the two stories regarding the 'Friar's lantern' and the 'drudging goblin,' but it leaves the verb 'tells' without a subject. This, however, occasionally happens in Milton. The other reading is grammatically easy, but confuses the two stories. A third suggestion is to read *Tales for Tells* in line 105, putting a colon at *led*.

Friar's lantern. This refers to the flickering light often above marshy ground and liable to be mistaken by the belated traveller for the light of a lamp. It is popularly called Jack o' lantern or Will o' the Wisp. This explains Milton's use of the word 'lantern,' but it does not explain why he should call it 'Friar's' lantern. He may refer to a spirit popularly called Friar Rush, who, however, neither haunted fields nor carried a lantern, but played pranks in houses during the night; he is therefore distinct from Jack o' lantern. 'Friar' is a member of a religious order (Lat. *frater*, Fr. *frère*, ■ brother).

105. **drudging goblin**: sometimes called Robin Goodfellow or Hobgoblin (or Puck as in Shakespeare). Comp. *Anat of Mel.* I. ii.: 'A bigger kind there is of them (*i.e.* terrestrial demons) called with us *hobgoblins* and Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of *drudgery* work, . . . to draw water, dress meat,

■ any such thing.' It is to be noted that the individuality of these familiar spirits is often not very clear. Milton confuses Jack o' lantern and Friar Rush, while keeping Robin Goodfellow distinct; Shakespeare does not distinguish Robin Goodfellow, Jack o' lantern, and Puck (see *Midsummer Night's Dream*, ii. 1); while Burton makes Robin Goodfellow a house spirit and speaks of men being "led round about a heath with a Puck in the night." Scott makes the same mistake as Milton, and Ben Jonson in *The Sad Shepherd* introduces 'Puck-hairy' or 'Robin Goodfellow,' ■ hind. See note on *Il Pens.* 93.

'To drudge' is to perform hard and humble work. 'Goblin,' a supernatural being, generally represented as of small size but great strength; sometimes mischievous, sometimes kindly disposed. In the form *hob-goblin* 'hob' is a corruption of Robin; hence Robin Goodfellow and Hobgoblin are the same.

105. **sweat**; here past tense of a strong verb (O.E. *swat* or *swot*); it is now treated as a weak verb, and the past tense is *sweated*. Comp. such weak verbs as *creep*, *leap*, *quake*, *swell*, *wash*, *weep*, of which the old preterites were *crop*, *leep*, *quoke*, *swal*, *wesh*, *wep*.

106. **To earn**: infin. of purpose.

duly set, i.e. placed as the goblin's *due*: 'set' qualifies 'cream-bowl.'

107. **ere**: comp. l. 114 and *Lyc.* 25. 'Ere' = before, now used only as a conjunction or preposition: in A.S. *aer* was an adverb as well, and not a comparative but a positive form = soon.

108. **shadowy flail**; being wielded by a spirit, the flail is here called 'shadowy' = invisible. 'Flail' is from Lat. *flagellum*, a scourge.

hath: Milton always used this older inflexion, and never the form *has*.

109. **end**. The goblin performed in one night a task that ten labourers working a whole day could not have *completed*; *end* = complete. Notice that 'end' and 'fiend' (pron. *fend*) here rhyme together.

110. Then the lubber fiend lies (him) down. Comp. 'haste thee,' l. 25 and note; 'him' is here reflective.

lubber fiend: 'lubber' is generally applied to a big clumsy fellow, whereas Robin Goodfellow was a small and active fairy, who could scarcely be "stretched out all the chimney's length." Milton may have referred to 'Lob-lie-by-the-fire, the giant son of a witch mentioned in Fletcher's *Knight of the Burning Pestle*. Shakespeare calls Puck a 'lob of spirits.'

111. **chimney's length**, i.e. the width of the fireplace or hearth. 'Chimney' in the sense of fireplace is obsolete except in

compounds, *e.g.* *chimney-piece*, *chimney-corner*. It now means 'flue' or passage for smoke; as such passages did not exist in Roman houses, the Lat. *caminus* (from which *chimney* is derived) meant a furnace, brazier, or fireplace.

112. **Basks** ... **strength**. 'To bask' is to 'lie exposed to a pleasant warmth.' The word is here used transitively, its object being 'strength,' and its meaning 'to expose to warmth.'

hairy: an epithet transferred from the person to an attendant circumstance; comp. 'dimpled mirth,' 'wrinkled care,' 'pale fear,' 'gaunt hunger.' Ben Jonson speaks of Puck as being hairy, and strength is often associated with abundant growth of hair: — *Samson Agonistes*, *passim*.

113. **crop-full**, with well-filled stomach. The 'crop' is the first stomach of fowls.

flings, *i.e.* flings himself, darts. This verb is one of a number that may be used reflectively without having the reflexive pronoun expressed: comp. 'he pushed into the room,' 'he has changed very much,' etc.

114. **first cock** ; because one cock sets the others a-crowing.

matin, morning call (Fr. *matin*, morning); comp. *Par. Lost*, v. 7, "The shrill matin-song of birds on every bough." In *Par. Lost*, vi. 526, it occurs as an adjective, and in *Hamlet* Shakespeare uses it — a noun = morning: "The glow-worm shows the *matin* to be near." The word *matins* is now used for morning prayers.

115. **Thus done the tales**. Absolute construction (as in 1. 62) = The tales (being) thus done, they (*i.e.* the villagers) creep to bed.

116. **lulled** = being lulled, attributive to 'they.'

117. **Towered cities** ... **then**. 'Then' does not here denote 'afterwards' as it does in line 100; it marks a transition from mirth in the country to mirth in the city, and the poet now recounts the entertainments of city life, as L'Allegro might read of them in romances and tales of chivalry. This explains the allusions to 'throng of knights,' contests of 'wit or arms,' 'antique pageantry,' etc. These are not the events of one day except in the sense that L'Allegro might, on his return from the village rejoicings, retire to his own room to read about them.

'Towered,' having towers (Lat. *turrita*, an epithet which Milton himself applied to London in one of his Latin Elegies). Comp. *Arc.* 21. There is no doubt that the poet, during his stay at Horton, paid occasional visits to London, and Warton infers from expressions in the first Elegy that he had in his youth enjoyed the theatre.

118. **hum**, nominative, along with 'cities,' to 'please.'

119. **knights and barons**: it is interesting to note the original meaning of these and other words that are now titles of rank. 'Knight' = A.S. *cniht*, a youth; 'baron' meant at first no more than 'man' or 'husband'; 'duke' = Lat. *dux*, a 'leader'; 'count' is really Lat. *comes*, a companion; and 'earl' is Old Saxon *erl*, a man.

120. **weeds**, garments. Comp. the use of the word by Shakespeare—

"I have a woman's longing
To see great Hector in his *weeds of peace.*"

Tr. and Cres. iii. 3.

'Weeds of peace' denotes the ordinary dress — opposed to 'weeds of war,' *i.e.* armour, etc. The use of the word is now generally confined to the phrase 'a widow's weeds,' *i.e.* a widow's mourning dress. Comp. *Comus*, 16, 189, 390.

high triumphs, grand public entertainments, such as masques, pageants, processions, tournaments, etc. Comp. *Sams. Agon.* 1312 and Bacon's *Essay Of Masques and Triumphs*. Such exhibitions were extremely popular from the time of Henry VIII. to Charles I. See *Arcades*, introductory note.

121. **store of ladies**, many ladies. The word 'store' is found in this sense in Sidney, Spenser, and others. It is now applied only to inanimate objects to denote abundance.

122. **Rain**, pour forth. 'To rain' in the sense of 'to pour forth in abundance' is a common expression: comp. 'to stream,' 'to shower,' 'to overflow.'

influence. This word is now chiefly used in the sense of 'power' or 'authority,' but a trace of its original meaning still remains in such phrases as 'magnetic influence,' 'the influence (*i.e.* inspiration) of the Spirit.' Its literal meaning is *a flowing in* (Lat. *in*, and *fluere*, to flow), and in this sense it was used in astrology to denote "a flowing in, an *influent* course of the planets, their virtue being infused into, or their course working on, inferior creatures." This was originally the only meaning of the word, and in this sense Milton and Shakespeare employ it: in this passage it implies that the bright eyes of the ladies were like the stars in 'working on' those upon whom their glances fell.

Burton, in *Anat. of Mel.*, says: 'Primary causes are the heavens, planets, stars, etc., by their *influence* (as our astrologers hold) producing this and such like effects.' It is well to remember how strong a hold the belief in astrology had (and still has) on the human mind; up to the end of the eighteenth century the almanacs in common use in England were full of astrological rules and theories, and even an astronomer like

Kepler was not entirely free from belief in such matters. It is not surprising, therefore, that the science of astrology has left its traces on the language in such words as 'influence,' 'disastrous,' 'ill-starred,' 'ascendency,' etc. Comp. notes on *Arc. 52*, *Il Pens. 24*.

judge the prize, adjudge or award the prize. We may take 'eyes' as nominative to both of the verbs 'rain' and 'judge,' the ladies showing by their eyes whom they regard ■■ the victor. But Milton occasionally connects two verbs rather loosely with one noun, just as he, on the other hand, makes one verb refer by zeugma to two nouns in different senses. We may therefore read, 'who judge,' the relative being implied in 'whose,' l. 121. Comp. *Il Pens.* 155, *Lyc.* 89.

123. Of wit or arms: comp. 'gowns, not arms,' *Son.* xvii. The contests of *wit* in which ladies were the judges may be those 'Courts of Love' which were so popular in France until the end of the fourteenth century and had so great an influence on the poetical literature both of France and England. The contests of *arms* may refer to those tournaments in which mounted knights fought to show their skill in arms, the victor generally receiving his prize at the hands of some fair lady. Comp. *Il Pens.* 118.

124. her grace whom, i.e. the grace of her whom. The relative pronoun here relates, not to the noun preceding it, but to the substantive implied in the possessive pronoun. His, her, etc. being genitives = of him, of her, etc., they have here their full force as pronouns, and are not pronominal adjectives (as they are sometimes called). The same idiom is found in Latin, e.g. *mea scripta timentis*, 'my writings who (I) fear' = the writings of me who am in fear. Comp. *Arc.* 75, *Son.* xviii. 6. *Grace* = favour.

125. Hymen ... in saffron robe. Hymen, being the god of marriage, Milton here refers to elaborate marriage festivities which often included masques and other spectacles: comp. Ben Jonson's *Hymenaei*, where Hymen enters upon the stage 'in a saffron-coloured robe, his under vestures white, his socks yellow, a yellow veil of silk on his left arm, his head crowned with roses and marjoram, in his right hand a torch of pine-tree.' Comp. Milton's fifth Elegy, 105:

Exulting youths the Hymeneal sing,
With Hymen's name, roofs, rocks, and valleys ring ;
He, new attired, and by the season drest
Proceeds, all fragrant, *in his saffron vest.*
(Cowper's translation).

In works of art, Hymen is represented as a youth bearing ■ torch. Milton uses 'taper,' now restricted to ■ small w ■

candle ; from this use we get the adjectives 'taper' = taper-like, long and slender, and 'tapering.' The radical sense of 'taper' is 'that which glows or shines.'

125. appear : after the verb *let* the simple infinitive without *to* is used : let Hymen (to) appear.'

127. pomp and feast and revelry : these words depend upon the verb 'let.' Milton here used the word 'pomp' in its classical sense (Greek *pompē*) = an imposing procession. Comp. *Sams. Agon.* 1312, and note on l. 120.

128. mask : see introduction to *Comus* in this series.

antique pageantry, representations or emblematic spectacles in which mythological characters were largely introduced. 'Pageantry' is an interesting word. The suffix *-ry* has a collective or comprehensive force (which has gained in some cases an abstract sense) as in cavalry, infantry, poetry, etc. *Pageant* meant (1) a moveable platform ; then (2) a platform on which plays were exhibited; hence (3) the play itself; and (as the plays first exhibited in this way made large use of spectacular effect) (4) ■ spectacle or show.

'Antique,' belonging to earlier times (Lat. *antiquus*, also spelt *anticus*). This word has gone through changes of meaning similar to those of the word 'uncouth' (see l. 5), viz. (1) old, (2) old-fashioned or out of date, and hence (3) fantastic : there is, however, this difference—that while 'uncouth' has had all three senses, 'antique' has had only the two first, the third being taken by the form 'antic.'

129. Such sights, etc. These words stand in apposition to 'pomp,' 'feast,' etc. Some suppose that Milton here refers to the early works of Ben Jonson, who was a prolific writer of masques. But surely they have ■ deeper significance ; they imply that the imagery of the poem is not that of mere recollection, but the product of a youthful nature, full of joyous emotion, and affected by circumstances of time and place. A youthful poet, a haunted stream, and a summer evening form a combination that does not lead to mere description.

131. Then to the well-trod stage, sc. 'let me go' : this means that L'Allegro turns from the stories of chivalry to the comedies of Shakespeare and Jonson : comp. note l. 117. By calling the stage 'well-trod' Milton may hint at the abundance of dramatic literature.

anon, soon after (A.S. *on ðn*, in one moment) : an adverb modifying the verb of motion understood.

132. Jonson's learned sock. Ben Jonson (1574-1637) was alive when Milton paid him this compliment. There is no doubt that Milton must have admired Jonson for his classical learning and for his lofty sense of the poet's task. He calls him 'learned' on

account of the profuse display of classical knowledge and dramatic art in his comedies and masques. On this point he is often contrasted with Shakespeare. Hazlitt says: “Shakespeare gives fair play to nature and his own genius, while the other trusts almost entirely to imitation and custom. Shakespeare takes his groundwork in individual character and the manners of his age, and raises from them ■ fantastical and delightful superstructure of his own; the other takes the same groundwork in matter-of-fact, but hardly ever rises above it.” Fuller compares Jonson to a Spanish galleon and Shakespeare to an English man-of-war: “Master Jonson, like the former, was built far higher in learning; solid but slow in his performances. Shakespeare, like the latter, lesser in bulk, but lighter in sailing, could turn with all tides, and take advantage of all winds, by the quickness of his wit and invention.”

sock : here used as emblematic of comedy in general, as ‘buskin’ is used of tragedy (comp. *Il Pens.* 102). The sock (Lat. *soccus*) was a kind of low slipper worn by actors in the comedies of ancient Rome. ‘Sock’ here cleverly refers to Jonson’s liking for the classical drama: it was, less fittingly, used by Jonson himself of Shakespeare.

133. ■ (if) sweetest Shakespeare, Fancy’s child, etc. Milton speaks of Shakespeare with reference only to his comedies and to that aspect of them that would appeal most readily to the cheerful man. A comedy like *Measure for Measure* could hardly be adequately characterised ■ ‘native wood-notes wild,’ but such a comedy would no more accord with the mood of *L’Allegro* than the tragedy of *Hamlet*. Milton’s language here is sufficiently accounted for by the fact that he is contrasting Shakespeare ■ master of the romantic drama with Jonson as master of the classical drama, that he is paying ■ tribute to his striking natural genius (‘native wood-notes’), and that he regards him ■ indeed a poet, being ‘of imagination all compact’ (‘Fancy’s child’). *L’Allegro* cannot be expected to use the language of the lines *On Shakespeare*: he represents a special mood of the human spirit, a mood with which Milton is not so fully in sympathy as that of *Il Pensero*. ‘Fancy’ (Phantasy) is here used in a less restricted sense than now: we would now use ‘Imagination.’ The student should note the pleasing rhythm and alliteration of lines 133, 134.

135. against eating cares, to ward off gnawing anxiety. It is a common figure to speak of care or sorrow eating into the heart as rust corrodes iron. Comp. Lat. *curas edaces*, Horace, *Odes*, ii. 11; *mordaces sollicitudines*, *Odes*, i. 18. The preposition ‘against, from the notion of counteraction implied in it, has ■ variety of uses: comp. ‘he fought against (in opposition to) the enemy’; ‘he toiled against (in provision for) my return.’

136. Milton now refers to the delights of music, and it is well to notice how he 'marries' the sound to the sense by the recurrence of the *liquid* or smooth-flowing consonants (l, m, n, r) in lines 136-144.

Lap me, let me be wrapped or folded : 'lap' is a mere corruption of 'wrap.' Comp. *Comus*, 257 : "lap it in Elysium."

Lydian airs, soft and sweet music. "Of the three chief musical modes or measures among the ancients, the Dorian, Phrygian, and Lydian, the first was majestic (*Par. Lost*, i. 550), the second sprightly, the third amorous or tender." Comp. *Lyc.* 189.

137. Married to, associated with. Comp. Wordsworth—

"Wisdom married to immortal verse."—*Excurs.* viii.

Shakespeare (*Sonnet cxvi.*) speaks of 'the marriage of true minds.' By a similar metaphor we say that a person is *wedded* to a habit or a theory.

"Immortal verse" is poetry which, like that of Milton himself, "the world should not willingly let die"; see *Comus*, 516.

138. 'Such as may penetrate the soul that meets it or sympathises with it.' Comp. Cowper—

"There is in souls a sympathy with sounds,
And as the mind is pitched, the ear is pleased
With melting airs or martial, brisk or grave."

In this line 'pierce' rhymes with 'verse.'

139. bout, a turn or bend, referring here to the melody. 'Bout' is another form of 'bight,' and is cognate with 'bow.'

140. long drawn out: the scansion of this line will show its appropriateness to the sense. 'Long,' an adverb modifying 'drawn out.'

141. wanton heed and giddy cunning: the music, in order to be expressive, must be free or unrestrained, yet correctly and skilfully rendered. 'Wanton heed' and 'giddy cunning' are examples of oxymoron. 'Cunning' = skill (A.S. *cunnan*, to know, be able), now used in the restricted sense of 'wiliness.' Comp. the similar degradation of meaning in *craft*, originally 'strength'; *artful*; *designing*; etc.

142. voice, here absolute case along with the participle 'running': comp. l. 62, note. For the sense of 'melting' comp. *Il Pens.* 165.

mazes, the intricate or difficult parts of the music.

143. Untwisting all, etc.: comp. note on *Arc.* 72. The harmony that is in the human soul is generally deadened or imprisoned, and it is only by sweet music or some other stimulus that touches a chord within us that the hidden harmony of the soul reveals itself. See Shakespeare, *Mer. of Venice*, v. l. 61.

145. **That, so that:** the use of ‘that’ instead of ‘so that’ to introduce a clause of consequence, is common in Elizabethan writers and in Milton himself.

Orpheus’ self: ‘Orpheus himself’ we should now say. ‘Self’ was originally an adjective = ‘same,’ in which sense it is still used with pronouns of the third person (as *himself, herself*). Then it came to be regarded as a substantive, and was preceded by the possessive pronouns or by a noun in the possessive case (as *myself, ourselves, Orpheus’ self*). In the latter sense it is not used with pronouns of the third person: we cannot say *his-self*, but *him-self*.

Orpheus, “in the Greek mythology, was the unparalleled singer and musician, the power of whose harp or lyre drew wild beasts, and even rocks and trees, to follow him. His wife Eurydice having died, he descended into Hades to recover her if possible. His music, charming even the damned, prevailed with Pluto (the god of the lower world), who granted his prayer on condition that he should not look on Eurydice till he had led her completely out of Hades and into the upper world. Unfortunately, on their way upwards, he turned to see if she was following him; and she was caught back” (Masson). Comp. *Il Pens.* 105, *Lyc.* 58.

heave, raise, lift up: comp. *Comus*, 885: “heave thy rosy head.”

146. **golden slumber.** ‘Golden’ may here mean simply ‘happy,’ or it may be used because Orpheus is amongst the gods. Homer often applies ‘golden’ to that which belongs to the gods. Comp. *aurea quies*, in Milton’s *Eleg.* iii.

147. **Elysian flowers:** Elysium was the abode of the spirits of the blessed, where they wandered amidst flowers and beauties of every kind. Comp. *Com.* 257, 996.

148. ‘Such music as would have moved Pluto to set Eurydice completely free.’ In *Quint. Nov.* 23, Milton calls Pluto *summanus*, chief of the dead.

149. **to have quite set free:** ‘to have set’ is here infinitive of result, and the perfect tense denotes something that had not been accomplished and is no longer possible: comp. the meanings of ‘he hoped to be present’ and ‘he hoped to have been present.’ *Quite* = unconditionally or completely.

150. **Eurydice:** see note on l. 145 above; also *Il Pens.* 105.

151. **These delights, etc.:** the last two lines of the poem recall the closing lines of Marlowe’s *Passionate Shepherd*—

“ If these delights thy mind may move,
Then live with me and be my love.”

Milton here accepts the mood of Mirth, but only on the condition that its pleasures are such as he has enumerated.

No. LXI.—IL PENSERO.

1. **Hence** : comp. note on *L'Allegro* 1. The opening lines recall certain lines by Sylvester—

“Hence, hence, false pleasures, momentary joyes,
Mocke us no more with your illuding toyes !”

vain *deluding Joys* : ‘vain’ is the Lat. *vanus*, empty, which is always opposed to *vera*, true. In *L'Allegro* the poet has described true mirth ; and now ‘to commendation of the true, he joins condemnation of the false.’ ‘Deluding’ is deceitful, not what it appears to be.

2. These ‘Joys’ are said to be the brood (*i.e.* breed or offspring) of Folly by no father, in order to imply that they are the product of pure or absolute foolishness ; they are by nature essentially and altogether foolish. So the goddess Night, one of the first of created beings, is said by Greek poets to have given birth without a husband to Death, Dreams, Sleep, etc.

Notice the use of the cognate words ‘brood’ and ‘bred’ in the same line.

3. **How little you bested** ; of how little avail you are. ‘Bested’ is the present indicative, but the past participle is the only part of the verb now in common use, as in the phrase ‘to be hard bestead,’ *i.e.* to be in sore need of help. ‘To steady’ occurs frequently in Shakespeare in a transitive sense = to profit, to assist, but the word ‘stead’ now occurs only in phrases, *e.g.* ‘to stand in good stead,’ and in compounds, *e.g.* *steadfast*, *steady*, *homestead*, *bedstead*, *instead*, etc.: comp. names of places, *e.g.* *Hampstead*, *Kronstadt*, etc. Its root is the verb ‘stand,’ and its literal sense is “place.”

4. **fill the fixèd mind** : satisfy the thoughtful or sober mind ; comp. Spenser’s *F. Q.* iv. 7.

toys, trifles. In the *Anat. of Mel.* we read of persons who “complain of *toys*, and fear without a cause.”

5. **idle brain**, foolish mind. The Old Eng. *idel* means ‘empty or vain’ ; in this sense we speak of ‘an *idle* dream.’ ‘Brain’ may be used here for mind, but it may be noted that, just as melancholy was supposed to be due to a certain humour of the body, so ‘a cold and moist brain’ was believed to be an inseparable companion of folly.

6. **fancies fond**, foolish imaginations. ‘Fond’ has here its primary sense of ‘foolish,’ *fonden* being the past participle of an old verb *fonnen*, to be foolish. It is now used to express great liking or affection, the idea of folly having been almost lost, except in certain uses of the word in the north of England and in Scotland. Chaucer uses *fonne* = a fool, and *fondling* is still

used either as a term of endearment or to denote a fool. It may be noted that in a similar way the word *dote* originally meant 'to be silly' and now 'to love excessively.' Comp. *Lyc.* 56, *Son. xix.* 8, *Sams. Agon.* 1686.

6. possess, occupy, fill: 'occupy the imaginations of the foolish with gaudy shapes or appearances.' In the English Bible we read of "a man possessed of a devil," i.e. occupied by an evil spirit.

For 'shapes,' comp. *L'Alleg.* 4.

7. thick, abundant, close together, here qualifying 'shapes': comp. "thick-coming fancies," *Macbeth*, v. 3. The different senses of the word are seen in 'thick ■ hail,' 'thick fluid,' 'thickly populated,' 'thick-head,' thick-skinned,' 'a thick fog,' 'a thick stick,' etc.

8. motes, particles of dust: here called 'gay' because dancing in the sunbeam. See *Matt.* vii. 3.

people the sun-beams. The specks of dust are said to people or occupy the sunbeams because it is chiefly in the direct rays of the sun that they become visible. By using the verb 'to people' Milton strengthens the comparison between them and the shapes or images that occupy the idle imagination.

9. likest, adj. superlative degree, qualifying 'shapes.' 'Like' is now an exception to the rule for the formation of the comparative and superlative forms of monosyllabic adjectives: we say 'more like,' 'most like.' But, in Milton's time, there was greater grammatical freedom, and in *Comus*, 57 he uses "more like." He also has such forms ■ resolutest, exquisitest, elegantest, moralest, etc., which according to present usage are inadmissible. In such phrases as 'like his father,' 'like' has come to have the force of a preposition, but in the phrase 'likest hovering dreams,' the noun is governed by 'to' understood, ■ in Latin it would be in the dative case.

10. fickle pensioners ... train, inconstant attendants of sleep. Morpheus, the son of Sleep and the god of Dreams: the name means literally 'the shaper,' he who creates those shapes or images seen in dreams. Morpheus was generally represented with a cup in one hand and in the other a bunch of poppies, from which opium is prepared: hence the word 'morphia.'

'Pensioners,' followers. Queen Elizabeth had a bodyguard of handsome young men of noble birth, whom she styled her *Pensioners*. A 'pensioner' is strictly one who receives a pension, and hence a dependent. 'Train,' something *drawn* along (Lat. *traho*, to draw); hence train of a dress (line 34), of carriages, of followers.

See note on *L'Allegro*, 10, regarding the imagery and metre of the first ten lines of this poem.

11. **hail!** an old form of salutation, meaning 'may you be in *health*' : the word is cognate with *hale*, *heal*, etc.

12. **divinest.** The superlative degree of adjectives is often used in Latin to mark a high degree of a quality, when the thing spoken of is not compared with the rest of a class. This is the *absolute* use of the superlative, as here.

13. **visage, face, mien** (Lat. *visum*, 'that which is seen'). The word is now mostly used to express contempt.

14. **To hit the sense, etc.** : to be distinguishable by human eyes. It is a fact that light may be of such intensity that the sense of sight loses all discriminative power. So we speak of a 'blinding' flash of light. For the use of the verb 'hit' compare *Arcades*, 77 ; in *Antony and Cleop.* ii. 2 Shakespeare speaks of ■ perfume *hitting* the sense of smell. The expression is obsolete.

15. **weaker view**, feeble power of vision. 'Weaker' is used absolutely : comp. 'divinest,' l. 12, and 'profaner,' l. 140. This is also a Latin usage.

16. **O'erlaid**, overlaid, covered, in order to reduce the intensity of the brightness of Melancholy's face. Milton thus skilfully converts the association of blackness and melancholy, which in *L'Allegro* makes her repulsive, into an expression of praise, and at the same time connects Melancholy with Wisdom—one of the purposes of the poem. In the *Anat. of Mel.* there is ■ reference to the disputed question whether 'all learned men, famous philosophers, and lawgivers have been melancholy.'

Comp. *Exodus*, xxxiv. 29, where Moses is said, after having been in God's presence, to have covered his face with a veil in order that the children of Israel might be able to look upon him.

staid, steady, sober, grave : the root is 'stay.'

17. **Black, but etc.** There is an ellipsis here, the construction being : (It is true that she is) black, but (it is) such black as might become a beautiful princess like Prince Memnon's sister.

such as : see note on *L'Alleg.* 29 : comp. lines 106, 145.

■ **esteem**, in our estimation. 'Esteem' as a verb is now used only to express high regard for a person; but the noun, though chiefly used in the same sense, may be used along with adjectives which convey ■ contrary meaning, e.g. poor esteem, low esteem, etc. 'Esteem,' 'aim,' and 'estimate' are cognate (Lat. *aestimo*).

18. **Prince Memnon's sister** : Memnon, the son of Tithonus and Eos (Aurora), was king of the Ethiopians, and fought in aid of Priam in the Trojan war; he was killed by Achilles. Though dark-skinned, he was famous for his beauty, and his sister (Hemera) would presumably be even more beautiful. The

morning dew-drops were said by the ancient Greeks to be the tears of Aurora for her dead son, Memnon.

18. *beseem*, suit, become. This is the original sense of the simple verb *seem*; compare the adjective *seemly*=becoming, decent. ‘Beseem’ here governs ‘sister’ and ‘queen.’

19. *starred* *Ethiop queen*: Cassiopea, wife of Cepheus, king of Ethiopia. According to one version of her story, she boasted that the beauty of her daughter Andromeda exceeded that of the Nereids; according to another version (adopted by Milton) it was her own beauty of which she boasted. For her presumption Ethiopia was ravaged by a sea-monster, from whose jaws Andromeda was saved by her lover Perseus. After death both mother and daughter were *starred*, *i.e.* changed into stars or constellations. This is probably why Milton calls the former ‘starred’: it might, however, mean ‘placed amongst the stars,’ or even ‘adorned with stars,’ ■ she was so represented in old charts of the heavens.

20. 1. *above the Sea-Nymphs*: this is an instance of elliptical comparison (*comparatio compendiaria*), the full construction being, ‘to set her beauty’s praise above (that of) the Sea-Nymphs.’

21. ‘And (by so doing) offended their powers.’ ‘Powers’=divinities (Lat. *numina*).

22. *higher far descended*, far more highly descended. ‘Higher’ is an adverb modifying ‘descended.’ ‘To be of high descent’=‘to be of noble birth.’

23. *Thee* is the object and *Vesta* the nom. of ‘bore.’

bright-haired: with this compound adjective compare neat-handed, smooth-shaven, civil-suited, dewy-feathered, wide-watered, fresh-blown, high-embowed, etc., all of which occur in these poems. They consist of an adjective and a participle, the adjective representing an adverb.

Vesta. As in the case of *Mirth*, Milton gives *Melancholy* that genealogy which he thinks best suited to his purpose. *Vesta*, among the Romans, was the goddess of the domestic hearth; every dwelling was, therefore, in a sense a temple of *Vesta*. Her symbol was a fire kept burning on her altar by the *Vestals*, her virgin priestesses; and by making her the mother of *Melancholy*, Milton signifies that the melancholy of *Il Penseroso* is not the gloominess of the misanthrope nor the unhappiness of the man of impure heart, but the contemplative disposition of ■ pure and sympathetic soul.

long of yore, long years ago. ‘Of yore’ is an adverbial phrase like ‘of old’ and is modified by ‘long.’ The original sense of ‘yore’ is ‘of years,’ *i.e.* in years past.

24. solitary Saturn. The Romans attributed the introduction of the habits of civilized life to Saturn, the son of Uranus and Terra, and it seems to be for this reason that Milton makes Vesta, the pure goddess of the hearth, his daughter. He is called 'solitary' either because he devoured his own offspring or because he was dethroned by his sons; in either case it is clear that Milton signifies that Melancholy comes from Solitude or Retirement. In astrology the planet Saturn was supposed, by its influence, to cause melancholy, and persons of a gloomy temperament are said to be *Saturnine*; in the old science of palmistry also, there was a line on the palm of the hand called the *Saturnine* line, which was believed to indicate melancholy.

25. His daughter she ; she was his daughter. Some editors read 'she (being) his daughter,' making the construction absolute. But it must be remembered that in Latin the noun or pronoun in the absolute clause cannot be the subject or object of the principal clause, as it would be here; and, further, the punctuation favours the view that 'his daughter she' is to be taken as an independent clause.

26. was not held ■ stain, was not considered to be a reproach. Mythological genealogies are apparently governed by no law. 'Held' is here a verb of incomplete predication.

27. Oft, original form of 'often,' which was at first used only before vowels or the letter *h*: comp. *L'Allegro*, 53.

glimmering ... glades. 'Glimmer' is a frequentative of 'gleam,' i.e. gleaming at intervals. 'Glade' is an open space in a wood.

29. woody Ida. This probably refers to Mt. Ida in the island of Crete; Zeus or Jupiter was said to have been brought up in a cave in that mountain, though some traditions connect his name with Mt. Ida in Asia Minor. Here Saturn met Vesta before Jove (i.e. Jupiter) was born. Saturn's reign was called the Golden Age of Italy.

30. yet, as yet, up to that time. In modern English we cannot omit 'as' before 'yet' when 'yet' precedes the verb; if we do, the meaning of 'yet' would be changed to 'nevertheless.' In Shakespeare this omission of 'as' before 'yet' is common in negative clauses.

fear of Jove. Saturn was dethroned by his sons, and his realm distributed by lot between Jupiter, Neptune, and Pluto. See *Comus* 20, and Keats' *Hyperion*.

31. pensive, thoughtful : comp. *Lyc.* 147. It is from Lat. *pendo*, to weigh: so we speak of a person *weighing* his words.

Nun, a woman who devotes herself to celibacy and seclu-

sion; hence the word is well applied to the daughter of pure Vesta and solitary Saturn: comp. l. 103.

31. devout; radically the same word as 'devoted'; the former is used in the general sense of 'pious,' applied to those given up or *vowed* to religious exercises; while the latter is used of strong attachment of any kind,—to God, to any sacred purpose, to friends, etc.

32. steadfast, constant, resolute: comp. 'staid,' line 16; and 'bested,' line 3. The suffix *-fast* means 'firm,' in the phrases 'fast bound,' 'fast asleep,' 'fast colour,' and in the words 'fasten' and 'fastness.'

demure, modest. Trench points out that this is the primary meaning of the word, though it now implies that the modesty is assumed. It is from the French *de (bons) meurs*, i.e. of good manners. The Latin word *mores* (manners) was used in the sense of 'character'; hence our word *moral*. For the form of the word, comp. 'debonair,' *L'Alleg.* 24.

33. All: this may be taken as an adverb modifying the phrase 'in robe of darkest grain.' Comp. 'all in white' (*Son. xxiii.*); all=from head to foot.

grain, purple colour. It is interesting to trace the various uses of this word to its primary sense 'a small seed.' It came to be applied to any small seed-like object, then to any minute particle (e.g. *grains* of sand); it was thus used of the small cochineal insects, whose bodies yield a variety of red dyes, and finally to the dyes so obtained. Hence 'grain,' as used here, denotes a dark purple, sometimes called Tyrian purple. But, as these dyes were very durable, 'to dye in grain' came to mean 'to dye deeply' or 'to dye in fast colours'; and, more generally still, we speak of a habit or a vice being 'ingrained' in a person's character. Comp. *Com. 750, Par. Lost*, v. 285, xi. 242, and *Chaucer's Squire's Tale*—

"So deep *in grain* he dyed his colours."

(The word 'grain,' from its sense of 'particle,' is applied also to the arrangement of particles or the texture of wood or stone, and even of cloth.)

35. And (in) sable stole of cypress lawn, in a black scarf of fine linen crape.

'Sable,' here used in the sense of 'black,' this being the colour of the best sable fur. The stole (Lat. *stola*) worn by Roman ladies was a long flounced robe, reaching to the feet, short-sleeved, and girded round the waist. Milton, however, means a hood or veil, which was first passed round the neck and then over the face: such a stole was worn to denote mourning. The word is now used only of a long narrow scarf, fringed at both ends, and worn by ecclesiastics.

‘Cypress’ (often spelt *cypress*) by itself denotes ‘crape,’ ■ word which is probably from the same root (Lat. *crispus*, curled); when combined with ‘lawn,’ it denotes crape of the finest kind. The spelling gave rise to the theory that ‘cypress’ was so called because first made in the island of Cyprus (which has given a name to *copper*), but this is doubtful.

‘Lawn’ is really a sort of fine linen: a bishop’s surplice is made of it. Comp. Pope’s line—

“A saint in *crape* is twice a saint in *lawn*.”

36. **decent shoulders.** The Latin *decens* meant either ‘graceful’ or ‘becoming.’ Milton uses the word in the former sense elsewhere, and may also do so here. If it is used in the latter sense it is proleptic, the stole being drawn over the shoulders so ■ to be becoming.

37. **wonted state**, usual stately manner. Here ‘state’ refers to the dignified approach of the goddess: in *Arc.* 81 it has its older and more restricted sense = seat of honour. ‘To keep state’ was to occupy the seat of honour.

‘Wonted’ = accustomed. This is apparently the past participle of a verb *to wont* (see *Com.* 332); but the old verb *wonen*, to dwell or to be accustomed, had *woned* or *wont* for its participle. The fact that ‘wont’ was a participle was forgotten, and a new form was introduced—‘wonted’ (= *won-ed-ed*). The two forms have now distinct uses: ‘wont’ is used ■■■ noun = custom, or as a participial adjective with the verb ‘to be’ (see line 123); ‘wonted’ is used only ■ an adjective, never predicatively.

38. **musing gait**, contemplative manner of walking. ‘Gait’ is cognate with ‘gate’ = a way, perhaps the same word: it is a mistake to connect either of these words radically with the verb ‘go.’

39. **And** (with) looks commerçing, etc. Milton may mean not only that the looks of the goddess were turned to heaven, but also that she was communing with heaven: this would give additional significance to l. 40. The use of the word ‘commerce’ has been restricted in two ways—(1) by being applied only to trade, whereas Shakespeare, Milton, and others use it of any kind of intercourse, and (2) by being used only as a noun, whereas Milton used it ■ verb and noun. He also accents it here on the second syllable. The Latin *commercium* was of general application: comp. Ovid’s *Tristia*, v. 10, “Exercent illi sociæ commercia linguae.”

40. **rapt**, enraptured: to be rapt in thought is to be so occupied with one’s thoughts as to become oblivious to what is around, as if the mind or soul had been *carried away* (Lat. *raptus*, seized): comp. ‘ecstasies,’ l. 165 and note, and *Com.* 794. Milton also used the word of the actual snatching away of a person: “What

accident hath *rapt* him from us,' *Par. Lost*, ii. 40. (The student should note that there is a participle 'rapt' from the English verb 'rap,' to seize quickly; from this root comes 'rape,' while 'rapine,' 'rapid,' 'rapacious,' etc., are from the Latin root.)

40. **soul**, nominative absolute. On the expressiveness of the eye, comp. Tennyson's line—

"Her eyes are homes of silent prayer."

41. **There**, in that position.

held in holy passion still, held motionless through holy emotion. 'Passion' (Lat. *patior*) is here used in its primary sense of 'feeling or emotion': it is used in this sense in the Bible (*Acts*, xiv. 15, *Jas.* v. 17). It was then applied to pain or suffering, as in the phrase 'Passion week.' The word is now used chiefly of anger or eager desire. There are two cognate adjectives, *patient* and *passive*.

Forget thyself to marble, become as insensible as a marble statue to all around. Comp. *On Shakespeare*, 14. The same idea occurs in the phrase 'to be petrified with astonishment.'

43. **With a sad leaden**, etc.: with the eyes cast down towards the earth as if in sadness or deep thought. "Leaden-coloured eye-sockets betoken melancholy, or excess of thoughtfulness" (Masson). The poet Gray has the same idea: "With leaden eye that loves the ground."

44. **fix**, subjunctive after 'till,' because referring to the future. The subjunctive mood after 'till' and 'when' is now generally superseded by the indicative: comp. lines 44, 122, 173.

as fast, as steadfastly (as they were before fixed on the skies): see note on l. 38.

46. **Spare Fast**. Frugality of life is here personified and represented as lean. Milton, in his writings, frequently associates plain living with high thinking, and in his own habits he was extremely frugal and abstemious. In his sixth *Elegy* he declares that, though the elegiac poets may be inspired by good cheer, the poet who wishes to sing of noble and elevated themes (to 'diet with the gods') must follow the frugal precepts of Pythagoras: 'the poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god.' This is the idea conveyed in lines 47, 48. See *Comus* 764 for the praises of temperance, and also *Son.* xx.

doth diet And hears. There is here a change of grammatical construction due to change of thought: we should say either 'doth diet and (doth) hear' or 'diets and hears.'

47. **Muses**: the goddesses who presided over the different kinds of poetry and the arts and sciences were daughters of Jupiter, and lived on Mount Olympus.

48. **Aye**, ever, always. ‘Sing,’ ‘infinitive after ‘hears.’
 50. **trim**, well-kept, and pleasing to the eye: comp. *L'Alleg.*
 75. In Milton's time the style of gardening was extremely artificial. Shakespeare and Milton both have the word ‘trim’ in the sense of ‘adornment.’

his, is not here used for *its*, Leisure being personified.

51. **first** and **chiefest**, above all. According to modern usage the form ‘chiefest’ would be a double superlative, but, as Milton avoids double comparatives and superlatives, it is probable that ‘chief’ is not to be taken in its strict sense, but merely as denoting a high degree of importance; it would therefore admit of comparison. Shakespeare, on the contrary, often used a double comparative or superlative merely for emphasis.

52. **yon**, yonder, an adverb; in Milton it is generally an adjective: comp. *Arc.* 36. It is now used only as an adjective, and ‘yonder’ as an adjective or adverb.

soars on golden wing, etc. “A daring use of the great vision, in *Ezekiel*, chap. x., of the sapphire throne, the wheels of which were four cherubs, each wheel or cherub full of eyes all over, while in the midst of them, and underneath the throne, was a burning fire. Milton, whether on any hint from previous Biblical commentators I know not, ventures to *name* one of these cherubs who guide the fiery wheelings of the visionary throne. He is the Cherub Contemplation. It was by the serene faculty named Contemplation that one attained the clearest notion of divine things,—mounted, as it were, into the very blaze of the Eternal” (Masson). In *Com.* 307 Milton makes Contemplation the nurse of Wisdom.

‘Cherub’ and ‘Contemplation’ are in apposition to ‘him,’
 1. 52. ‘Contemplation’ is to be pronounced here as ■ word of five syllables.

55. **hist** along: imperative of the verb ‘to hist’ = to bring silently along, or to call to in a whisper. The word is here very expressive; Silence is summoned by the word which is used to command silence. There is no doubt that ‘hist,’ ‘hush,’ and ‘whist’ are imitative sounds all used originally as interjections; they were afterwards used as verbs, their past participles being *hist*, *hushed*, and *whist*. Hence Skeat thinks that ‘hist’ in the above line is a past participle = hushed, i.e. “bring along with thee the mute, hushed Silence.” This is an improbable rendering. ‘Hist’ is now used only as an interjection, and ‘whist’ only as an interjection and the name of a game at cards.

It may be noted that as Silence is here personified, there is no tautology in describing her as ‘mute.’

56. **'Less**, unless. ‘Un’ in the word ‘unless’ is not the negative prefix, but the preposition ‘on.’

56. **Philomel**, the nightingale (Greek *Philomēla* = lover of melody). According to legend, she was a daughter of Pandion, King of Attica, and was changed at her own prayer into a nightingale to escape the vengeance of her brother-in-law Tereus. See *Son. i.* and notes.

deign ■ song, be pleased to sing (Lat. *dignor* = to think worthy).

57. **plight**, strain. There are two words 'plight' of diverse origin and use, and editors of Milton differ as to which is used here. (1) 'Plight' = something *plaited* or interwoven, and so applicable to a strain of sounds interwoven, as in the nightingale's song: Milton, in this sense, speaks of the 'plighted clouds,' *Com. 301*. (2) 'Plight' = something promised, a duty or condition, now chiefly used to signify an unfortunate condition (A.S. *pliht*, danger). The former is probably the meaning here.

58. **Smoothing** the rugged brow of Night, *i.e.* softening the stern aspect of night. See the same idea of the power of music repeated in *Com. 251*—

"Smoothing the raven down
Of darkness till it smiled."

'Smoothing' qualifies 'Philomel.'

59. **While** **Cynthia**, etc.: the nightingale's song being so sweet that the moon in rapture checks herself in her course in order to listen.

Cynthia, a surname of the Greek Artemis, the goddess of the moon, as Cynthius was of her brother Apollo, the god of the sun; both were born on Mount Cynthus in the isle of Delos. The Romans identified their goddess Diana with Artemis, and in this character she rode in ■ chariot drawn by four stags. Milton, however, here and elsewhere, speaks of dragons being yoked to her chariot: this applies rather to Ceres, the goddess of plenty. Shakespeare refers frequently to the "dragons of the Night."

On 'check,' see note on *L'Alleg.* 96.

60. the accustomed oak, the oak where the nightingale was accustomed to sing, and where the poet perhaps had often listened to it. He may refer (as Masson suggests) to some particular oak over which he had himself often watched the moon, thus giving a personal touch to his bold fancy. The use of the definite article 'the' favours this view.

61. shunn'st the noise of folly, avoidest the revels of the foolish. 'Noise,' in Elizabethan writers, has often the sense of 'music,' and it is used by Ben Jonson and Shakespeare to denote 'a company of musicians.' The 'noise of folly' might thus mean 'a company of foolish singers or revellers.'

62. Most musical, most melancholy ! As in l. 57 the poet associated sweetness and sadness, so also in this line, almost as if music and melancholy were causally related. Comp. Shelley, *To a Skylark*—

“Our sincerest laughter
With some pain is fraught ;

Our sweetest songs are those that tell of saddest thought.”

63. I often woo thee, chauntress, among the woods in order to hear thy even-song. ‘Chauntress,’ the feminine of ‘chaunter,’ one who chants or sings. ‘To enchant’ is to charm by song.

65. missing thee, if I miss thee, *i.e.* if I do not hear thy song.

unseen : see note on ‘not unseen,’ *L’Alleg.* 57. It has been argued from these words that *Il Pensero so* must have been written before *L’Allegro*.

66. smooth-shaven green, where the grass has been newly cut. ‘Green’ as a noun applies to ‘a flat stretch of grass-grown land.’ For the form of the compound adjective see note on *L’Alleg.* 22, and comp. ‘wide-watered,’ ‘civil-suited,’ ‘high-embowèd,’ etc.

67. wandering moon. The epithet ‘wandering’ is frequently applied to the moon in Latin and Italian poetry : “*vaga luna*,” Horace, *Sat.* i. 8 ; “*errantem lunam*,” Virgil, *Aen.* i. 742.

68. noon : here used in its general sense = highest position ; comp. the general use of the word ‘zenith.’ Ben Jonson speaks of the “noon of night,” and Milton in *Sams. Agon.* applies it to men—“amidst their highth of noon.” The word is in prose usually restricted to the sense of ‘mid-day’ ; it is derived from the Lat. *nonus*, ninth, and the church services held at the ninth hour of the day (3 P.M.) were called *nones*. When these were changed to midday, the word ‘noon’ was used to denote that hour, and hence its present use.

Some interpret ‘highest noon’ as implying that the moon is nearly full.

69. Like one : see note on l. 9. ‘Like’ is an adjective ; ‘one’ is governed by ‘to’ understood.

72. Stooping : Keightley’s note on this is : “He alludes here to that curious optical illusion by which, as the clouds pass over the moon, it seems to be she, not they, that is in motion. This is peculiarly observable when the wind is high, and the clouds are driven along with rapidity.” ‘Stooping’ and ‘riding’ are co-ordinate attributes of ‘moon.’

73. plat of rising ground, ‘level top of some hillock.’ ‘Plat’ is a *plot* or small piece of level ground : *plot* is the A.S. form of the word. Its relation etymologically with *flat*, *plate*, etc., is doubtful, though commonly taken for granted.

74. **curfew sound.** ‘Curfew’ (Fr. *couver-feu* = fire-cover), the bell that was rung at eight or nine o’clock in the evening as a signal that all fires and lights were to be extinguished. As this custom was still in force in Milton’s time the sound would be familiar to him, though he is not here closely detailing his own experiences. It must be remembered also that ‘curfew’ or ‘curfew bell’ was sometimes used in the more general sense of ‘a bell that sounded the hours.’ ‘Sound,’ infinitive after ‘hear’; ‘to’ (the so-called sign of the infinitive) being omitted after such verbs as make, see, hear, feel, bid, etc.

75. **some wide-watered shore**, the shore of some wide ‘water.’ These words do not show whether the poet refers to a lake, a river (e.g. the Thames), or even the sea-shore, for the word *water* may be used of any of these, and *shore* may be employed in its primary sense of ‘boundary’ or ‘edge.’ It is pointed out by Masson that in every other case in which Milton uses the word ‘shore’ he refers to the sea or to some vast expanse of water. ‘Some’ shows that the poet is describing an ideal scene, not an actual one.

76. **Swinging slow**: this would be an apt description of the sound of the distant sea, but it more probably refers to the curfew. Shakespeare has ‘sullen bell’ (*King Henry IV. Pt. II. i. 1*). Notice the effect of the rhythm and alliteration of this line in bringing out the meaning.

77. **air, weather, state of the atmosphere.**

78. **Some still removèd place, some quiet and retired spot** (comp. l. 81). The Latin participle *remotus* (=moved back) meant either ‘retired’ or ‘distant’: Milton here uses ‘removed’ in the former sense, and Shakespeare has the same usage, employing also the noun ‘removedness’ = solitude. In modern English, when ‘remote’ is used without any qualification, it almost always denotes distance, either in time or place.

will fit, will be suited to my mood. In lines 77, 78, we find a future tense both in the principal and conditional clauses. This sequence of tenses is allowable in English, but the tense of the conditional clause may be varied, e.g. :

- (1) **Fut. Indic.** “If the air *will not permit*,” etc.
- (2) **Pres. Indic.** “If the air *does not permit*,” etc.
- (3) **Pres. Subjunc.** “If the air *do not permit*,” etc.

The first form is the least common, though many Indian students use it invariably : it is a good rule to avoid it.

79. **through the room**; adverbial phrase modifying ‘to counterfeit.’

80. **Teach light**, etc. : the red-hot ashes merely serve to make the darkness visible. It will be observed that the poet has now

shifted the scene from the country to the town, or at least from out-of-doors to indoors.

81. This line qualifies 'place,' line 78.

82. **Save=except.** The meaning is that the room would be perfectly quiet except for the chirping of the cricket on the hearth or the cry of the night-watchman. The cricket is an insect somewhat resembling a grasshopper, which makes a chirping noise.

83. **bellman's drowsy charm.** The watchman who, before the introduction of the modern police system, patrolled the streets at night, calling the hours, looking out for fires, thieves, and other nocturnal evils. He was accustomed to drawl forth scraps of pious poetry to 'charm' away danger. The word 'drowsy' may imply that these guardians of the night were of little use, being often half or wholly asleep.

84. **nightly harm** : comp. note on *Arcades*, 48.

85. **let my lamp.** "Evidently we are now back in the country, in the turret of some solitary mansion, where there are books, and perhaps astronomical instruments. How fine, however, not to give us the inside view of the turret-room first, but to imagine some one far off outside observing the ray of light slanting from its window!" (Masson). The construction is, 'Let (you) my lamp (to) be seen : ' 'let' is imperative, with an infinitive complement.

87. **outwatch the Bear.** 'Out' as a prefix here means *beyond* or *over*, as in *outweigh*, *outvote*, *outwit*, *outrun*, etc. ; and 'watch' = *wake*. "To outwatch the Bear" is therefore to remain awake till daybreak, for the constellation of the Great Bear does not set below the horizon in northern latitudes, and only vanishes on account of the daylight. *Watch* and *wake* are cognate with *wait*: hence Chaucer's allusion in the *Squire's Tale*, where the maker of the wonderful brass horse is said to "have waited many a constellation Ere he had done this operation."

88. **With thrice great Hermes**, *i.e.* reading the books attributed to Hermes Trismegistus (*i.e.* 'thrice-great'). He was an ancient Egyptian philosopher named Thot or Theut, whom the Greeks identified with their god Hermes (the Latin Mercury); the new Platonists regarded him as the source of all knowledge, even Pythagoras and Plato having (it was pretended) derived their philosophy from him. A large number of works, really composed in the fourth century A.D., were ascribed to him, the most important being the *Poemander*, a dialogue treating of nature, the creation of the world, the deity, the human soul, etc.

or unsphere The spirit of Plato, "or may bring back the spirit of Plato from heaven," *i.e.* may search out the doctrines of

Plato by a careful study of his writings. ‘Unsphere’ is a hybrid (English and Greek); the verbal prefix denotes the reversal of an action as in *unlock*, *unload*, etc., and is distinct from the negative prefix in *untrue*, *uncouth*, etc. ‘Unsphered’ is obsolete, so is ‘insphered’ (*Com.* 3-6): we still speak, however, of a person’s sphere or rank, but without the literal reference which the word always has in Milton’s writings.

89. to unfold What worlds: infinitive of purpose=to unfold those worlds which, etc. The allusion is to one of Plato’s dialogues, the *Phaedo*, in which he discusses the state of the soul after the death of the body. Comp. *Comus* 463-475.

91. forsook, forsaken. ‘Forsook,’ ■ form of the past tense, here used as a past participle. It must not be supposed that the word ‘forsaken’ did not exist. Milton, like Shakespeare (*Othello* iv. 2), deliberately uses ■ form of the past tense: comp. *Arc.* 4.

92. Her mansion in this fleshly nook, her temporary abode in the body. Trench points out that ‘mansion’ in our early literature is frequently used to denote a ‘place of tarrying,’ which might be for a longer or a shorter time: this is evidently the sense here: comp. *Comus* 2. The ‘fleshly nook’ is the body, so called in order to contrast it with the ‘immortal mind.’ Locke calls the body the ‘clay cottage’ of the mind, and in the Bible it is sometimes compared to ■ temple or tabernacle (*2 Cor.* v. 1, *2 Pet.* i. 13): comp. ‘earthy,’ *Son.* xiv. 3.

The use of the possessive ‘her’ in this line may be explained by the fact that the Lat. *mens* (the mind) is feminine: it must be remembered also that *its* was not yet in general use and that Milton is fond of the feminine personification: comp. l. 143.

93. And of those demons. This, like ‘worlds,’ depends grammatically upon ‘unfold,’ but as ‘to unfold of’ is an awkward construction we may here supply some verb like ‘tell.’ This is ■ instance of zeugma.

In Plato’s *Timaeus*, *Phaedo*, *Critias*, etc., we find references to the Greek *daimona*=spirits, who were not necessarily bad; in fact it was a subject of discussion with some of the Platonists whether there were bad, as well as good, spirits. During the Middle Ages the different orders and powers of demons or spirits were very variously stated: one writer (quoted in *Anat.* of *Mel.*) gives six kinds of sublunary spirits—“fiery, aerial, terrestrial, watery, and subterranean, besides fairies, satyrs, nymphs, etc.” Milton here refers to four of these classes, each being conversant with one of the four elements—fire, air, water, earth. This division of the elements or elemental forms of matter dates from the time of the Greek philosopher Empedocles (B.C. 470).

95. consent; the demons are in sympathetic relation with certain planets and elements; e.g. one writer made “seven kinds

of aethereal spirits or angels, according to the number of the seven planets," and in *Par. Reg.* ii. Milton represents the fallen angels as presiding, under Satan, ■■■ powers over earth, air, fire, and water, and causing storms and disasters.

'Consent' is here used in its radical sense (L. *con*, with, and *sentire*, to feel), an exact rendering of the Greek *sym-pathy*. Comp. 1 *Henry VI.* i. 1.

97. **Sometime**, on some occasion : comp. *L'Alleg.* 57. Il Pensero here passes to the study of the greatest and most solemn tragic writers.

98. **sceptred pall, kingly robe.** Both the pall and the sceptre were insignia of royalty, and in ancient Greek tragedies the kings and queens wore a sleeved tunic (*chiton*) falling to the feet, and over this a shawl-like garment called by the Romans *palla*. Prof. Hales suggests that 'in sceptred pall' may here mean 'with pall and with sceptre,' i.e. two things are expressed by one : comp. ll. 75 and 146.

99. **Presenting Thebes, etc.** 'Present' is here used in its technical sense, 'to represent'; we now speak of a theatrical 'representation.' Comp. *Arcades*, sub-title.

Aeschylus has a drama called *Seven against Thebes*; this city is also referred to in the *Antigone* and *Oedipus* of Sophocles, and the *Bacchae* of Euripides. Pelops (from whom the Peloponnesus is said to have derived its name) was the father of Atreus and great-grandfather of Agamemnon; his name was so celebrated that it was constantly used by the poets in connection with his descendants and the cities they inhabited. And the 'tale of Troy divine' (i.e. the story of the Trojan war) is dealt with in various plays by Sophocles and Euripides. Troy is here called 'divine' because, during its long siege, the gods took the keenest interest in the contest.

101, 102. These lines certainly refer to Shakespeare's great tragedies, and the words 'though rare' probably express Milton's sense both of Shakespeare's superiority over his contemporaries, and of the comparative barrenness of the English tragic drama until Shakespeare arose. (Comp. the preface to *Sams. Agon.*) We thus see clearly that the language applied to Shakespeare in *L'Allegro*, 133, referred to one aspect of the poet; here we have the other.

buskined stage, the tragic drama. 'Buskin' (Lat. *cothurnus*) was a high-heeled boot worn by Greek tragic actors in order to add to their stature, and so to their dignity : comp. *L'Alleg.* 132. The words 'buskin' and 'sock' came to denote the kinds of drama to which they belonged; and even to express certain styles of composition: thus Quintilian says, "Comedy does not strut in tragic buskins, nor does tragedy step along in

the slipper of comedy." Grammatically, 'what' is nom. to 'hath ennobled,' its suppressed antecedent being obj. of 'presenting.'

103. sad Virgin, *i.e.* Melancholy: comp. l. 31.

that thy power, etc. : 'would that thy power,' or 'I would that thy power.' This construction (which has all the force of an interjection) is often used to express a wish that cannot be realized. 'Raise' (l. 104), 'bid' (l. 105), and 'call' (l. 109) are all co-ordinate verbs.

104. Musæus, like Orpheus, a semi-mythological personage, represented ■ one of the earliest Greek poets. Milton here expresses a wish that his sacred hymns could be recovered. For 'bower,' comp. *Son.* viii. 9.

105. For the story of Orpheus, see note on *L'Allegro*, 145.

106. warbled to the string, sung to the accompaniment of ■ stringed instrument: see note on *Arc.* 87.

107. Drew iron tears. This expresses the inflexible nature of Pluto, the god of the lower world. In the same way we speak of an 'iron will,' 'iron rule,' etc.

109. him that, etc.: Chaucer, who left his *Squire's Tale* unfinished. In this tale (one of the richest of the Canterbury Tales) we read of the Tartar king, Cambus Khán. Chaucer, like Milton, writes the name as one word, but, unlike Milton, and more correctly, he does not accent the penult. The following extracts (from Tyrwhitt's edition of Chaucer) explain the allusions—

This noble king, this Tartar Cambuscan,
Had two sonnës by Elfeta his wife,
Of which the eldest son hight Algarsife,
That other was ycleped Camballo.
A daughter had this worthy king also,
That youngest was, and highte Canace
In at the hallë door all suddenly
There came ■ knight upon a steed of brass,
And in his hand a broad mirrór of glass ;
Upon his thumb he had of gold a ring
And by his side a naked sword hanging.

The king of 'Araby and Ind' had sent the horse as a present to Cambuscan, and the mirror and ring to Canacè. Milton may have included Chaucer amongst the 'great bards' in whom Il Penseroso delighted, because the thought of the earliest Greek poets suggested Chaucer, "the well of English undefiled," or (as Masson thinks) because the reference to the lost poems of Greece suggested the unfinished poem of Chaucer. Milton was well acquainted with the *Squire's Tale* and with subsequent continuations of it (*e.g.* by Spenser).

112. **who had Canacè to wife** : (of him) who was Canacè's husband. Chaucer does not mention his name (except where he mistakenly calls him Camballo) : Spenser makes her the wife of Triamond. 'To wife'; in such phrases 'to' seems to denote the end or purpose.

113. **That**, rel. pronoun, antecedent Canacè.

virtuous, full of power or efficacy. The Lat. *virtus*= manly excellence. In the English Bible 'virtue' is used in the sense of strength or power (comp. *Com.* 165), and we still say 'by virtue of' = by the power of. But the adjective 'virtuous' now denotes only moral excellence.

The ring referred to above, when worn on the thumb or carried in the purse, enabled the wearer to understand the language of birds and the healing properties of all herbs. The glass or mirror enabled its owner to look into the future and into men's hearts.

114. **of the wondrous horse**, sc. the story. Readers of the *Arabian Nights Entertainment* will remember the story of the enchanted horse, regarding which Warton says: "The imagination of this story consists in Arabian fiction, engrafted on Gothic chivalry. Nor is this Arabian fiction purely the sport of arbitrary fancy; it is, in a great measure, founded on Arabian learning. The idea of a horse of brass took its rise from the mechanical knowledge of the Arabians, and their experiments in metals."

116. **if aught else**, whatever else. This is a Latinism : many clauses in Latin introduced by *si quid*, *si quando*, etc. are best introduced in English by such words as 'whatever,' 'whenever,' etc.

great bards beside, other great bards. The poets referred to are such — Ariosto, Tasso, and Spenser, in whose romances Milton was well read. In one of his prose works he says: "I may tell you whither my younger feet wandered. I betook me among those lofty fables and romances which recount in solemn cantos the deeds of knighthood." 'Beside' as an adverb is now almost displaced by the later form 'besides.'

117. **sage and solemn tunes**, wise and dignified verse, — that of the Spenserian stanza. For 'solemn' see *Arc.* 7, note.

118. **turneys**. 'Turney,' a form of 'tourney' (Fr. *tournay*), a mock-fight, so called from the swift *turning* of the horses in the combat. 'Tournament' is merely — Latinised form of the word; comp. *L'Alleg.* 123.

trophies hung. These were arms or banners taken from a defeated enemy and *hung* up as memorials. The word is from the Greek *tropé*, a turning, i.e. causing the enemy to *turn*.

119. **enchantments**, use of magic arts. Radically, "enchant-

ment' = magic verses sung when it was desired to place a person under some spell (Lat. *incantare*, to repeat a chant): comp. lines 63, 83, and *Lyc.* 59.

120. Where ■■■ is meant, etc. : in which poetry there is a deeper meaning than is apparent on the surface. The poets referred to in l. 116 had generally a high moral purpose in their writings; e.g. Spenser's *Faerie Queene* is a noble spiritual allegory, the particular references in it being "secondary senses lying only on the surface of the main design." The same is true of Tasso's *Enchanted Forest*.

121. Thus, Night, etc. : 'thus let me be often seen by thee, O Night, in thy pale course.'

pale ■■■. Contrast 'pale' with the epithets applied by poets to the dawn, e.g. 'ruddy,' 'rosy-fingered,' etc.

122. civil-suited Morn. In *L'Allegro* the Sun appears in royal robes and surrounded by his liveried servants; in *Il Penseroso* Morning comes clad in the garb of ■ simple citizen and attended by wind and rain.

'Civil,' from Lat. *civis*, ■ citizen, is here used in its primary sense. It is opposed to military or ecclesiastical, as in 'civil engineer,' 'civil service.' It has also the meaning of 'polite' or 'well-mannered,' as contrasted with boorish or rustic manners; but it has lost (as Trench points out) all its deeper significance: "a civil man once was one who fulfilled all the duties and obligations flowing from his position as a *civis*."

123. tricked and frounced : literally, 'adorned with fine clothes and having the hair frizzled or curled.' In *Lycidas*, 170, the sun is said to *trick* his beams: the verb is cognate with the noun 'trick,' something neatly contrived.

'Frounced': the word originally meant 'to wrinkle the brow,' and there is an old French phrase, *fronser le front*, with this meaning. The present form of the word is 'flounce.'

as, in the manner in which. For 'wont' see note on line 37.

124. Attic boy; the Athenian youth Cephalus, beloved by Eos (Aurora), the goddess of the dawn. It was while he was stag-hunting on Mount Hymettus in Attica that she fell in love with him.

125. kerchieft, having the head covered. 'Kerchief' is exactly similar in form to 'curfew' (q.v. line 74); it is from Fr. *couver-chef*, head-cover. The original meaning being overlooked we have now such compounds ■ 'hand-kerchief,' 'neckerchief,' 'pocket-handkerchief.'

comely, becoming: comp. *Merry Wives of Windsor*, iii. 3. 26.

126. **piping**, whistling : 'loud,' used adverbially.

127. **ushered**, introduced (Lat. *ostium*, an entrance). The word here qualifies 'Morn.' 'Still' is an adjective qualifying 'shower': notice Milton's fondness for this word.

128. **hath blown his fill**, has exhausted itself, has ceased. As there is no personification here, *his* = *its*: in none of the poems in this volume does the word *its* occur. In fact, it is almost entirely ignored by Milton, being used only three times in the whole of his poetry; this arose from the fact that *its* was then a new word, and also because he did not seem to feel the need for it, its place being taken in his involved syntax by the relative pronoun and other connectives, or by *his*, *her*, *thereof*, etc. The word *its* does not occur in the language till the end of the sixteenth century, the possessive case of the neuter pronoun *it* and of the masculine *he* being *his*. This gave rise to confusion when the old gender system decayed, and the form *its* gradually came into use until, by the end of the seventeenth century, it was generally adopted.

Grammatically 'his fill' denotes the extent to which 'the gust hath blown,' and is therefore an adverbial adjunct. Some, however, would explain it as a cognate objective.

129. **Ending ... With minute-drops**; the end of the shower being marked by drops falling at intervals. 'Minute' (accent on first syllable) is applied as an adjective to something occurring at short intervals, once a minute or so, e.g. 'minute-guns,' 'minute-bells,' etc. *Minuté* (accent on second syllable) = very small.

130. **eaves**, projecting edge of the roof. This word is singular, though often regarded as plural: the final 's' is part of the root, and the plural properly should be *eaveses* (which is not used). An 'eaves-dropper' is strictly one who stands under the drops that fall from the eaves, hence a 'secret listener.'

132. **flaring**, glittering or flashing; generally applied to a light whose brightness is offensive to the eye, and is so used here to suit the mood of Il Pensero so. 'Flare' is cognate with 'flash.'

me, Goddess, etc.; i.e. Melancholy, bring me, etc.

133. **twilight groves and shadows brown**, groves with such half-light — there is in the twilight, when the shadows cast on the ground are not deep black, but (as Milton says) "brown." Comp. *Par. Lost*, iv. 254—

" Where the unpierced shade
Imbrowned the noon-tide bowers."

Also *Par. Lost*, ix. 1086—

" Where highest woods, impenetrable
To star or sunlight, spread their umbrage broad,
And brown as evening!"

The Italians express the approach of evening by a word meaning 'to embrown.'

134. **Sylvan** : Sylvanus, the god of fields and forests. 'Sylvan' is a misspelling of 'silvan' (Lat. *silva*, a wood); the spelling in *y* was made in order to assimilate *silva* to the Greek *hylé*, ■ wood, but the radical connection is doubtful.

135. **monumental oak**. The obvious meaning of 'monumental' is, as Masson suggests, 'memorial,' 'old,' 'telling of bygone years. An aged oak is a memorial of the flight of time; it suggests also massiveness.

136. **rude axe with heavèd stroke**. This is an example of chiasmus, the epithet 'rude' belonging to 'stroke,' and 'heavèd' to 'axe.' 'Heaved' = uplifted.

137. **nymphs**, *i.e.* wood nymphs: comp. line 154.

daunt, to frighten (from Lat. *domitare*, to subdue; hence 'indomitable' = not able to be daunted).

138. **hallowed haunt**, abode sacred to them.

139. **covert**, sheltered spot, thicket: a 'covert' is strictly a 'covered place.'

140. **no profaner eye, no unsympathetic eye**. 'Profaner' = somewhat profane; on this Latin use of the comparative see l. 15, note. 'Profane' (Lat. *pro*, before, and *fanum*, a temple) was applied to those who, not being initiated into the sacred rites, were compelled to wait outside the temple during the sacrifices; hence it came to mean (1) 'not sacred,' as in the phrase 'profane history,' and (2) 'impure,' as in 'profane language.' Il Penseroso applies it to those not in sympathy with his mood.

141. **day's garish eye**. Milton frequently speaks of the 'eye of day' (comp. *Son.* i. 5, *Com.* 978, *Lyc.* 26). 'Garish' = staring or glaring, generally used, as here, to express dislike, though some Elizabethan writers use it in a good sense. There is an old English verb *gare* = to stare, formed, by the change of *s* to *r*, from A.S. *gasen*.

142. **honeyed thigh**. If this means that the bee collects honey on its thigh, it is a mistake; it is the pollen or flower-dust that is thus collected, while the honey is sucked into the animal's body. Virgil, however, who probably knew more about bees than Milton did, uses a similar expression (*Ecl.* i. 56).

143. **her** : see notes on lines 92 and 128.

sing, hum : the verb *sing* is very variously used by Elizabethan writers.

145. **consort**, other sounds of nature that accompany the hum-ming of the bee, etc. 'Consort' is here used concretely, and in its original sense (Lat. *consors*, ■ partner). Old writers fre-

quently confused it with 'concert' = harmony, but the words are quite distinct, and in modern English they are never confused.

146. **Entice** : the nominatives of this verb are 'bee' and 'waters.' Its meaning is 'to induce to come'; by a common metaphor sleep is represented as shy, as easily frightened, as requiring to be wooed or enticed. Comp. 2nd *Henry IV.* iii. 1.

dewy-feathered Sleep. We have here one of those compound epithets (so frequent in Milton) which have been described as poems in miniature. In most of these the first word qualifies the second, so that 'dewy-feathered sleep' may mean 'Sleep with dewy feathers.' The god of Sleep (l. 10) was represented as winged, and he may be supposed to shake dew from his wings as the Archangel in *Par. Lost* v. 286 diffused fragrance by shaking his plumes.

It is common, however, for poets to speak of the dew of sleep (comp. *Richard III.* iv. 1, *Julius Caesar* ii. 1) without any reference to its being winged: we might therefore take 'dewy-feathered' to have the force of two co-ordinate adjectives 'dewy' and 'feathered': see note on l. 98.

147-150. This passage is a difficult one: Prof. Masson reads it thus, 'Let some strange mysterious dream wave (*i.e.* move to and fro) at his (*i.e.* Sleep's) wings in airy stream,' etc. It is customary for poets to speak of Dreams as the messengers of Sleep (see l. 10); here a dream is borne on the wings of Sleep and hovers over the poet in an airy stream of vivid images portrayed upon his mental eye.

Some, however, take 'his wings' to denote the Dream's wings, in which case *at* is difficult of explanation: one editor therefore suggests that it be struck out, and that 'wave' be regarded as a transitive verb! The previous view is preferable. (It is possible also to hold that the Dream's wings are displayed (*i.e.* reflected) in the airy stream, and that he waves *at* this reflection, as we say a dog barks *at* its shadow reflected in a pool of water.)

149. **lively** has its radical sense of 'life-like'; so we speak of a 'life-like portrait,' a *vivid* picture (Lat. *vivus*, living).

151. **breathe**: a verb in the imperative addressed to the goddess Melancholy, as 'bring,' 'hide,' and 'let' in the preceding lines. (Some would take it as an infinitive depending on 'let.')

153. **to mortals good, good to mortals.** 'Good' = propitious; comp. *Lyc.* 184. In this line 'Spirit' is to be pronounced as a monosyllable.

154. **Genius, guardian spirit**: see *Arcades* and *Comus* regarding the duties of such spirits.

155. **due feet, my feet that are due** at the places of worship

and learning. *Due, duty, and debt* are all from the Lat. *debitus*, owed ; the last directly, the others through French.

156. **To walk** is here ■ transitive verb=to frequent, to traverse.

studious cloister's pale ; the precincts or enclosure of some building devoted to learning and (as the next line shows) to religious services. 'Cloister' is a covered arcade forming part of a church or college : Milton may have been thinking of his life at Cambridge, though the details of the description do not apply to any particular building. The radical sense of the word is a *closed-in* place (Lat. *clausus*, shut).

'Pale' is a noun=enclosure ; etymologically, a place shut in by pales or wooden stakes ; hence our words *paling*, *impale*, and *palisade*. We still speak of the *pale* of the Church, the *English pale* in Ireland, the *pale* of a subject, etc.

157. **love the high-embowèd roof.** The poet here passes from the cloister to the inside of some church : (it may be the college-chapel that is in Milton's thoughts, or even St. Paul's Cathedral or Westminster Abbey). 'High-embowèd,' i.e. arched or vaulted, as in the Gothic style of architecture, which Milton, with all his Puritanism, never ceased to love. "Observe that only at this point of the poem is Pensero in contact with his fellow-creatures. Throughout the rest he is solitary" (*Masson*).

The grammatical construction is peculiar : we cannot say, 'let my due feet never fail to love' ; it is better therefore to read, 'let (me) love,' etc., *me* being implied in '*my* feet.' See note on *L'Alleg.* 122.

158. **antique** : see *L'Alleg.* 128, note.

massy proof : proof against the great weight of the stone roof, because they are massive. Shakespeare and Milton use 'proof' in the sense of 'strong,' and 'massy' is an older form of the adjective than 'massive,' occurring in Spenser and Shakespeare ■ well as here. Similar examples are 'adamantean proof' applied to a coat of mail, not because it is proof against adamant, but because, being made of adamant, it is proof against assailants (*Sams. Agon.* 134) ; also virtue-proof=strong against temptation, because virtuous (*Par. Lost*, v. 384). The introduction of a hyphen ('massy-proof'), which does not occur in the first and second editions, has caused some editors to interpret the words ■ 'proof against the mass they bear' : in those cases, however, in which that against which the object is proof is mentioned, the first part of the compound is ■ noun, e.g. star-proof, shame-proof, sunbeam-proof (*Arc.* 88). The first interpretation is therefore more probably correct.

159. **storied windows**, windows of stained glass with stories from Scripture history represented on them. 'Story' is an

abbreviated form of 'history,' the latter being directly from Lat. *historia*, the other through the French. It has no connection with 'story' (= part of a house), which means something built (comp. *store*).

159. *dight*: see *L'Alleg.* 62, note.

160. *religious* light, such a light ■ is suited to ■ place of worship, and tending to prevent one's thoughts from being distracted. 'Religious,' like 'studious' (line 156), is a transferred epithet.

161. *pealing* organ, loud-sounding organ. Milton has several references to the organ (comp. *Par. Lost*, i. 708, xi. 560)—an instrument upon which he could himself play. 'Blow,' used in a semi-passive sense, and applied to wind-instruments (such as the organ). Line 163 depends on 'blow,' giving the circumstances of the action.

162. *quire*, band of singers or choristers. 'Quire' is another spelling of 'choir' (Lat. *chorus*, a band of singers, Greek *choros*, a band of singers and dancers). A 'choir' is now ■ body of trained singers who lead the voices of a congregation: the name is also applied to the part of the church in which they are seated. The 'quire below' here means 'the choir below the organ-gallery.' 'Quire,' denoting ■ collection of sheets of paper, is an entirely different word, being cognate with the French *cahier*, a small book (or, more probably, with the Lat. *quatuor*, four). See note, *Epitaph on M. of W.* 17.

163. *anthems*, sacred music. 'Anthem' is a contraction of the A.S. *antefn*, which is corrupted from the Lat. *antiphona* (Greek *anti*, in return, and *phóne*, the voice); it is therefore radically the same ■ the English word *antiphon*, which denotes music sung by choristers alternately, one half of the choir responding to the other.

clear, may mean 'clearly sung,' or (as in *Lyc.* 70) 'pure' or 'noble.'

164. *As*, relative pronoun, the antecedent 'such' being omitted, as is usual in Chaucer and other old writers.

165, 166. *Dissolve me into ecstasies*. The meaning of these beautiful lines cannot be adequately expressed in prose. The poet desires to hear music that will so melt his soul, so carry him out of himself, that he may almost learn the secrets of divine things. With 'dissolve' comp. 'melting voice' (*L'Alleg.* 142), and with 'ecstasies' comp. 'rapt soul' (line 40, note).

'Ecstasy' is the Greek *ekstasis*, standing or being taken out of one's self, as in a trance. It came afterwards to denote madness, ■ we say of madmen that they are 'beside themselves'; but its present meaning is enthusiasm or very strong feeling.

168. *peaceful hermitage*. This is a fitting conclusion to the life of Il Penseroso, thus alluded to by Scott (*Marmion*, ii.)—

“Here have I thought ‘twere sweet to dwell,
And rear again the chaplain’s cell,
Like that same *peaceful hermitage*,
Where Milton long’d to spend his age.”

In old romances there is constant mention of hermits, men who had retired from society and were supposed to devote their lives to philosophic thought or religious contemplation. Burton, in *Anat. of Mel.*, says: “Voluntary solitariness is that which is familiar with melancholy.” ‘Hermitage’: in this word the suffix *-age* denotes place, as in ‘parsonage’; ‘her-mit,’ formerly written ‘eremite,’ is derived, through French and Latin, from Greek *eremos*, solitary, desert.

In line 167 we have an example of the jussive subjunctive, i.e. the subjunctive expressing a wish or desire, ‘And may ... find,’ etc.: this corresponds to a Latin subjunctive introduced by *quod* or *quod utinam*.

169. *hairy gown*, garment of coarse shaggy cloth. In the English Bible we read of raiment of camel’s hair worn by Elijah and John the Baptist. ‘Gown’ and ‘cell’ are objects of the verb ‘find.’

170. *spell*, read slowly and thoughtfully. We talk of ‘spelling out’ the meaning of a difficult passage, as a child names the letters of a word, giving each its proper power. In the same way the poet would learn the nature and powers of the stars and herbs (comp. *Son.* xvii. 6): A.S. *spel*, a story, as in *gospel*. Milton refers to this knowledge of the virtues of herbs in *Com.* 620-640, and *Epit. Damon.* 150-154.

171. *Of*, concerning. In this line ‘shew’ rhymes with ‘dew’: this points to the fact that, though the pronunciation *show* was familiar, it was not universal; the word is to be pronounced here like *shoe*: comp. *Son.* ii., where ‘sheweth’ rhymes with ‘youth.’

173. There may be a reference here to the old astrologers who claimed the power of predicting events from the study of the stars, but such a power was not the ambition of Milton: he rather means that wise experience of the aged, which enables them, through their knowledge of the past, to judge the probable results of different lines of action.

■ *attain*: subjunctive after ‘till’: comp. l. 44.

174. *strain*, utterance: we speak of a cheerful or a sad *strain* of speech or music, probably with a metaphorical allusion to the notes of a stringed instrument: ‘strain’ is literally something *stretched*.

175. These pleasures, etc. ; comp. note on *L'Alleg.* 151. It will be noticed that the *conditional* nature of Milton's acceptance of Melancholy is not so distinctly expressed as that of Mirth.

No. LXII.

SONG OF THE EMIGRANTS IN BERMUDA.

BERMUDAS or Somers' Islands, British possessions in Mid-Atlantic, were so named respectively from Juan Bermudez, a Spaniard who first sighted them in 1515, and from Sir George Somers, an Englishman whose shipwreck here in 1609 was the immediate occasion of their being colonized from Virginia in 1611. Another accession of inhabitants was gained during the Civil Wars in the reign of Charles I., many having sought here a refuge from the troubles of that time ; it is to this that Marvell alludes. Some have endeavoured to identify the islands with the scene of Shakespeare's *Tempest* ; Berkeley also chose them in 1726 as the seat of a projected missionary establishment. The poet's description of the scenery and products of the islands is largely based on fact (obtained from Oxenbridge), but his chief concern is merely to give their beauty and fertility unstinted praise. In Chambers's *Encyclopaedia* we read : "The soil is poor in quality, and not more than a fourth is cultivable at all ; but there being no winter frosts, crops can be prepared for March, April, May, or June, and the large quantities of early potatoes, onions, tomatoes, and other garden vegetables, which in these months fetch high prices at the New York markets, enable the Bermudians to live comfortably on the income of their comparatively small portions of ground."

In the *Treasury of Sacred Song* Palgrave says regarding the poem under notice : "These emigrants are apparently supposed to be flying westward beyond the reach of Laud's ecclesiastical administration. But Marvell, at least in youth, held so equable an attitude between the contentions of his day, remaining, indeed, a lover of the monarchy at heart, that the motive of the poem was probably only chosen to gratify his intense feeling for natural scenery and imaginative hyperbole by this lovely picture." We may note how this feeling again reveals itself in the political poem celebrating the victory obtained by Blake over the Spaniards at Teneriffe in 1657 ; this is his picture of the island :

"For lest some gloominess might stain her sky,
Trees there the duty of the clouds supply :
O noble trust which heaven in this isle pours,
Fertile to be, yet never need the showers !
A happy people, which at once do gain
The benefits, without the ills, of rain !

Both health and profit fate cannot deny,
Where still the earth is moist, the air still dry ;
The jarring elements no discord know,
Fuel and rain together kindly grow ;
And coolness there with heat does never fight,
This only rules by day and that by night."

Marvell was a firm friend of Protestant freedom and enlightened toleration. He was the true friend of Milton, with whom he was associated in the Latin Secretaryship, and his fine lines, beginning "When I beheld the poet blind and old," are well known. And to great learning, brilliant wit, and high personal charm he "joined the rarest quality of that evil time, a robust and intrepid rectitude."

2. ocean's bosom : comp. *Comus*, 21, "Sea-girt isles That, like to rich and various gems, inlay the unadorned *bosom of the deep*."

unespied, unseen and unwatched : the islands are not only remote, but also beyond the ken of the spies ("espial," 1 *Hen. VI.* 4. 3) of the religious oppressor. Spenser has "rocks and caves long unespied"; see also Dryden's *Aeneid*, ix. 783.

3. row'd, used intransitively. The transition to this use of the verb is through the reflective form : comp. *Par. Lost*, viii. 438, "The swan ... rows her state with oary feet."

4. listening : comp. *Par. Lost*, viii. 563, and *Hymn Nat.* 64, "the winds with wonder *whist*."

5. Hispraise That, i.e. the praise of Him that : see note, *L'Alleg.* 124.

7. ■■■ monsters : see *Job*. xli ; *Lyc.* 158, "the bottom of the monstrous world"; *Par. Lost*, i. 462, etc.

wracks. 'Wrack' (A. S. *wrekan*), to drive, cast forth; hence to destroy or ruin. *Wrack*, *wreck*, and *rack* ('To go to *rack* and *ruin*') are radically the same. Comp. *Par. Lost*, xi. 821, "universal *wrack*"; Drayton's *Poly.*, Song 11, "*wrackful* tempests"; also *Tempest*, i. 2. 26.

12. prelate's rage : see introductory note above.

14. enamels, beautifies : probably used here in the strict sense in which Milton uses it, 'to enamel' being literally 'to make bright.' *Enamel* is 'a molten or glass-like coating' (Fr. *amel*) : the sense of variegation or diversity is a secondary one: see *Lyc.* 139, note.

15. sends ... in care : comp. *Exodus*, xvi. 11.

17. hangs ... does close. The different forms of the verb are due to the requirements of the verse: contrast this with *Il Pens.* 46, No. xxxii., l. 13, and notes there.

18. golden lamps, etc. This admirably expresses the appearance of the ripe fruit glowing against its background of dark

green foliage. It must be remembered that Marvell had made 'the grand tour' of his day, visiting France, Italy, Spain, etc.

19. pomegranates: the allusion is to the hard translucent seeds of the pomegranate (Lat. *pomum granatum*, the apple filled with seeds).

20. Ormus: comp. *Par. Lost*, ii. 2, "the wealth of *Ormus* and of Ind." Ormus is properly *Hurmuz*, a famous maritime city and minor kingdom near the mouth of the Persian Gulf. There are pearl fisheries near it, and the town was also a mart for diamonds. This passage has a bearing on the discussion whether, by the wealth of Ormus, Milton means pearls or diamonds.

23. apples, pine-apples: a fine example (says Palgrave) of Marvell's imaginative hyperbole. The pine-apple plant bears only a single fruit. The word *apple* has from the earliest period been used with great latitude in naming fruits, e.g. Aelfric, *Numb.* xi. 5, "cucumbers thaet sind eorth-aeppla"; 'Apple Punic,' obsolete name of the pomegranate; 'oak-apple,' etc.

25. cedars. The principal kind of tree in the islands is the so-called "Bermudas cedar," really a kind of juniper, which Marvell here erroneously identifies with the cedar of Lebanon.

28. Proclaim the ambergris, i.e. reveal, throw up on the shore. Ambergris is the name of a valuable odoriferous substance, of ashy colour, found floating in tropical seas. Originally called *amber*, the extended name ambergris (Fr. *ambre-gris*, gray amber) was applied to it in order to distinguish it from the fossil resin now called *amber*. In *Par. Reg.* ii. 344, Milton calls it "Gris amber"; comp. Drayton, *Poly.* xx. 337, "Their lips they sweetened had with costly *amber-grease*": this corruption and others (e.g. *amber-greece*, *greece* of *amber*, *amber de grece*) are due to an attempt to explain the adjective *gris*, whose meaning had been forgotten.

29. rather, sooner: we would sooner boast of the Gospel pearl than of the costly ambergris. On *rathe* = soon, early, see *Lyc.* 142, note; and comp. *In Mem.* cx.

30. Gospel's pearl: comp. "the pearl of great price" (*Matt.* xiii. 46). Notice this use of the explanatory genitive; 'the pearl' and 'Gospel' are in apposition: comp. "body's vest," *No. LVIII.*, l. 51.

31. rocks ... A temple. Kingsley in his *Essays* says: "The original idea of a Christian Church was that of a grot—a cave." This is a historic fact.

34. Heaven's vault, the "bowed welkin" of *Comus*, 1015; the "vaulted arch" of *Cymb.* i. 6, and the *coeli convexa* of Virgil. A 'vault' is strictly an arched roof, hence a chamber with an arched roof.

35. Which, and it (*i.e.* our voice).
 36. Mexique bay, the Gulf of Mexico, S.W. of the Bermudas.
 39. chime ... time. The resemblance in expression and cadence between these closing lines and Moore's Canadian Boat-song is obvious :

“ Faintly as tolls the evening chime
 Our voices keep tune and our oars keep time.”

No. LXIII.

AT A SOLEMN MUSIC.

THIS ode was probably written by Milton before he left Cambridge.

1. *Sirens* : see note, No. xvii., l. 16. The spelling *syren* is incorrect : similar misspellings are seen in *sylvan* from Lat. *silva*, *tyro* from Lat. *tiro*, *style* from Lat. *stilus*.

pledges : see note, *Lyc.* 107, and comp. No *lv.*, l. 1.

2. *Sphere-born* : see note, *Hymn Nat.* l. 125, and compare *Arcades*, 61 :

“ In deep of night, when drowsiness
 Hath locked up mortal sense, then listen I
 To the celestial Sirens' harmony,
 That sit upon the nine infolded spheres,
 And sing to those that hold the vital shears.”

The allusion is to the Pythagorean notion of the music or harmony of the spheres, called by Tennyson, in *Parnassus*, “the great sphere-music of stars and constellations”; comp. *M. of V.* v. 60-65 ; *Twelfth Night*, III. l. 121 ; *Comus*, 977 ; *Lyc.* 180.

Voice and Verse : comp. *Par. Lost*, II. 556, “ For eloquence the soul, song charms the sense.”

3. *Wed*, etc. : comp. *L'Alleg.* 137 and note, “ soft Lydian airs Married to immortal verse.” On the power of music comp. *L'Alleg.* 135-150, *Il Pens.* 161-166.

5. *high-raised phantasy*. Here ‘phantasy’ is used in the wide sense of *Imagination*, and the effect of the music upon the exalted imagination is to “ bring all Heaven before our eyes.”

6. *concent*, *harmony*, Lat. *concentus*. This is to be distinguished from *consent*, *i.e.* agreement, used in *Il Pens.* 95 ; see note there.

7. *sapphire-colour'd* : comp. the account of “ the empyreal Heaven ” in *Par. Lost*, II. 1049, “ With opal towers and battlements adorned Of living sapphire ” ; also *Par. Lost*, VI. 758.

10. **Seraphim.** The word is from Hebrew *seraph*, to burn; hence the epithets 'bright,' 'burning,' and 'fiery' (*Par. Lost*, II. 512). Milton is fond of these explanatory epithets: comp. *Par. Lost*, II. 577-583, and *Hymn Nat.* 113, note.

12. **Cherubic:** see note, *Hymn Nat.* 112. Milton used this epithet six times in his poems, and habitually distinguishes *cherubs* from *seraphs*: see *Par. Lost*, I. 324; VII. 198.

quires: see note, *Il Pens.* 162.

18. **noise:** see notes, *Il Pens.* 61, *Hymn Nat.* 97. In our sinful state we cannot 'answer' to the heavenly music, "which none can hear Of human mould with gross unpurged ear."

19. **disproportion'd, ugly, deformed:** see the description of Sin in the allegory of Sin and Death, *Par. Lost*, II.

20. **chime, harmony:** compare *Hymn Nat.* 128, note, and *Comus*, 1021. *Chime* is from Lat. *cymbalum*.

22. **motion:** comp. *Arc.* 71, "And the low world in measured motion draw After the heavenly tune."

23. **diapason:** see note, No. II., l. 15, "the *diapason* closing full in Man."

27. **consort, harmony:** see note, *Hymn Nat.* 132.

No. LXIV.

NOX NOCTI INDICAT SCIENTIAM.

FOR the title see *Psalm*, xix.: "The heavens declare the glory of God; and the firmament showeth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge."

Habington (1605-1654) has himself, in his preface to *Castara*, supplied an estimate of his poetical abilities: "If not too indulgent to what is my own, I think even these verses will have that proportion in the world's opinion that heaven hath already allotted me in fortune: not too high as to be wondered at, nor so low as to be contemned." His *Castara* is a collection of lyrical pieces in praise of his wife, Lucy Herbert. He dwells constantly upon the purity of his *Castara*, and of his muse.

4. **Ethiop bride.** For the allusion, comp. *Il Pens.* 19, "that starred Ethiop queen," and note.

7. **Almighty's mysteries:** comp. *Il Pens.* 87-92.

9. **firmament, etc.** Comp. Addison's well-known *Ode*:

" The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.

The unwearied sun, from day to day,
Does his Creator's power display :
And publishes to every land
The work of an Almighty hand."

11. silent ... eloquent. Again, comp. Addison's *Ode*:

" What though, *in solemn silence*, all
Move round the dark terrestial ball ?
What though *no real voice, nor sound*,
Amidst their radiant orbs be found ?
In Reason's ear they all rejoice,,
And utter forth a glorious voice ;
For ever singing as they shine,
' The hand that made us is divine.'"

15. so small ... But, etc. : ' no star is so insignificant *that we shall not discern*,' etc. See note, No. LV. 3, and Abbott, § 121.

character, mark : the metaphor is maintained, the skies being a book and even the smallest star a significant mark or letter of that book (Gk. *χαρακτήρ*, an engraved or stamped mark) : comp. the phrase, 'printed characters,' and *Comus*, 530, "reason's mintage *charactered* in the face."

21. the Conqueror: comp. Nos. VI., VII., VIII. in this collection, and cxciii., Bk. IV.

26. some nation, etc., i.e. 'some nation, as yet undiscovered, may issue forth.'

28. sway, hold sway, bear rule.

35. as, etc. ; like yourselves, as you do.

38. seeming mute : comp. note, l. 11.

39. fallacy, vanity : comp. "fallacious hope," *Par. Lost*, II. 568. 'To confute (i.e. to prove fallacious) the fallacy of our desires' seems tautological, but the phrase 'fallacy of our desires' = vain desires.

41. watch'd: comp. *Hymn Nat.* 21, "And all the spangled host *keep watch* in squadrons bright" ; also ll. 117-124.

44. nothing permanent. In this poem the permanence of the stars teaches man his own transitoriness ; in Taylor's *Teaching from the Stars* the opposite lesson is put into the mouth of the stars :

" When some thousand years at most,
All their little time have spent,
One by one our sparkling host,
Shall forsake the firmament.
We shall from our glory fall ;
You must live beyond us all."

No. LXV.

HYMN TO DARKNESS.

THIS is characterized by Mr. Palgrave as a “lyric of ■ strange, fanciful, yet solemn beauty—Cowley’s style intensified by the mysticism of Henry More.” Like Cowley, Norris adopted the Pindaric form of ode in somewhat extreme form, and it is significant that it is in Cowley’s *Hymn to Light* that his poetical genius reaches its zenith. To that hymn Thomas Yalden (1671-1736) wrote a counterpart, entitled *Hymn to Darkness*, which may be read alongside of Norris’s hymn on the same subject. Norris (1657-1711) was a theologian and a student of Platonism, a man of amiable, pure, and affectionate character. His works are voluminous, the most important being an “Essay towards the Theory of an Ideal and Intelligible World”; his *Miscellanies*, published 1687, includes poems characteristic of his religious views; in one of them occurs the phrase, “angel’s visits, short and bright,” which may have suggested similar expressions in Blair’s *Grave* and Campbell’s *Pleasures of Hope*. He became rector of Bemerton, near Salisbury, in 1692.

The thought in this poem, that light arises out of darkness, should be contrasted with that in Blanco White’s splendid sonnet *To Night*: “Who could have thought such darkness lay concealed Within thy beams, O Sun !”

1. *venerable*: see notes, ll. 4, 5.

2. *Muse ... sing*: Comp. *Par. Lost*, iii. 17, “With other notes than to the Orphéan lyre I sing of Chaos and Eternal Night.” On the transitive use of ‘sing’ (=celebrate) see *L’Alleg.* 17, note.

3. *universal womb*: comp. *Par. Lost*, ii. 911, “This wild Abyss, the womb of Nature”; *Comus*, 130, “The dragon womb Of Stygian darkness spots her thickest gloom”; *Par. Lost*, v. 180, “Ye elements, the eldest Birth of Nature’s womb”; *Par. Lost*, ii. 150, “the wide womb of uncreated Night.”

4. *All things ... did come*. Comp. *Par. Lost*, ii. 894, “eldest Night and Chaos”; *id.* 962, “sable-vested Night, eldest of things.” In the ancient cosmogonies Chaos was the first principle of all things, and the poets represent Night and Chaos as exercising dominion from the beginning. Thus Orpheus, in the beginning of his hymn to Night, addresses her as the mother of the gods and men and the origin of all things. Hesiod says that out of Chaos came Erebus and Night, and of these again were born the Sky and the Day (Light). In *Par. Lost*, iii. 1, Light is the “offspring of Heaven’s first-born,” and in *Par. Lost*, vii. 244, “first of things”; so, in *Du Bartas*, light is “God’s eldest daughter”: comp. *Genesis*, i.

7. ■■■■■ in *Par. Lost*, vii. 243, Light is “quintessence pure.”

8. like the light of God, etc. This is plainly an echo of Milton in his apostrophe to Light, *Par. Lost*, iii., 1-18, “since God is Light, and never but in unapproached light Dwelt from eternity”: comp. *ibid.* 375,

“thee, Author of all being,
Fountain of light, thyself invisible
Amidst the glorious brightness where thou sittest
Throned inaccessible.”

9. great Love: comp. Spenser’s *Hymn of Heavenly Love*, 22, and *Ode on St. Cecilia’s Day*, ll. 1-15, notes.

10. theatre: comp. Spenser’s *Sonnet*, liv., “Of this world’s theatre in which we stay.”

11. folding circles ... tuned: comp. *In Mem.* xvii., “circles of the bounding sky”; and *Ode on St. Cecilia’s Day*, Grand Chorus, and ll. 1-15, notes.

13. morning Stars: the allusion is to *Job*, xxxviii. 4-11; comp. *Hymn Nat.* 119.

14. council: see *Hymn Nat.* 10: also *Par. Lost*, vii. 516, where God declares His pleasure to create another world and a new race, and the Son marks out in Chaos the boundaries of this creation.

16. unquestion’d: see note, No. XLIII., l. 1, on the form and sense of such epithets.

monarch ... empty space. Comp. *Comus*, 250, “empty-vaulted Night”; 957, “Night sits monarch yet in the mid-sky.” In *Par. Lost*, ii., Chaos is represented as the monarch, or rather the *Anarch* (l. 988) of empty space, and Night is “the consort of his reign.”

17. native, original: comp. *Par. Lost*, i. 634, “repossess their native seat”; ii., “we ascend up to our native seat”; iii. 604, “native form”; *L’Alleg.* 134, “native wood-notes wild” (Lat. *nativus*).

19. awful; used objectively=awe-inspiring: ■■■ note, *Hymn Nat.* 59.

23. fear and sorrow flee: comp. Shelley’s *To Night*, “touching all things with thine opiate wand.” The thought here should be contrasted with that in Cowley’s *Hymn to Light*. Refer also to Ovid’s *Meta.* viii. 81, *Curarum maxima nutrix, Nox.*

24. find rest. The poetical references to the blessedness of nightly rest are endless: comp. in the *Golden Treasury*, Nos. xl., xlvi., clxxxi., cccxxii., cccxiv. The fourth stanza of the poem has not been given here: it begins “Though light and glory be the Almighty’s throne, Darkness is his pavilion.”

No. LXVI.

A VISION.

VAUGHAN'S Platonic mysticism is well exemplified in this stanza, which opens his poem called *The World*. "The mystic element is finely interfused through the thoughts of Vaughan; indeed, it is the element in which his mind naturally expands itself and seems most at home. This is the solemn background against which Vaughan sees all the transitory ongoings of man. The mystery of the universe by which he is encompassed haunts him; he longs to penetrate to the heart of it."

2. a great ring. Comp. Shelley's well-known lines,

"Life, like a dome of many-coloured glass,
Stains the white radiance of eternity."

5. driven by, etc. : i.e. Time is due to, and measured by, the revolutions of the spheres. For the Platonic notion, see *Hymn Nat.* 125, note. Comp. Herrick's *Eternity*:

"O years! and age! farewell:
Behold I go,
Where I do know
Infinity to dwell,
And these mine eyes shall see
All times, how they
Are lost i' the sea
Of vast eternity:—
Where never moon shall sway
The stars; but she,
And night, shall be
Drowned in one endless day."

No. LXVII.

ALEXANDER'S FEAST, OR, THE POWER OF MUSIC.

ON the occasion of this poem, usually entitled "A Song in Honour of St. Cecilia's Day, 1697," see the notes on No. II. in this book, which was the corresponding ode for the year 1687.

1. 'Twas, etc. : 'it was at the royal feast given by Alexander in celebration of his conquest of Persia that,' etc.

for Persia won, for the winning of Persia; participial construction, common in Latin: comp. note, No. XLVII., l. 19.

2. Philip's warlike son. Alexander the Great, son of Philip II. of Macedon, was born B.C. 356. In 334 he set out on his great

expedition against Persia, and in 333 defeated Darius in Asia Minor. He then subdued Phoenicia, Tyre, and Egypt, after which he again met and overthrew Darius in the great battle of Arbela (Erbil), October, 331. From Arbela he marched to Babylon, Susa, and Persepolis, all of which surrendered to him.

3. *awful*, *awe-inspiring*: used objectively; see notes *Hymn Nat.* 57, and No. LXV., l. 19.

state: the use of 'state' here points back to its older sense of 'seat of honour': comp. *Par. Lost*, ii. 1, "High on a throne of royal *state*"; Jonson's *Hymenaei*, "And see where Juno ... Displays her glittering *state and chair*"; see also Trench, *Select Glossary*.

4. *sate*: the O. E. past was *saet*.

6. *peers*: comp. *Par. Lost*, i. 39; ii. 445, etc.

7. *myrtles*: see note, *Lyc.* 2, and comp. Horace, *Od.* i. 38.

9. *Thais* (pron. *Thā̄-is*), an Athenian woman of great wit and beauty, who accompanied Alexander on his expedition into Asia (see *Classical Dict.*).

11. *flower*, *prime*: comp. *Rom. and Jul.* ii. 5, "flower of courtesy"; "flower of the nation."

13. *None* ... *deserves*. 'None' is here used as a singular, though in such sentences the plural verb would more generally be used. *None* is radically singular, being = *not one*, and used in Old English before vowels or aspirates. We find *none* as a plural as early as Chaucer, "noon holy men" (*Prol.* 178).

16. *Timotheus*: a distinguished flute-player of Thebes, flourished under Alexander the Great, on whom his music made so powerful an impression that once in the midst of a performance by Timotheus of an Orthian Nome to Athena, Alexander started from his seat and seized his arms (Smith's *Class. Dict.*). He is not to be confounded with that Timotheus (B.C. 446-357) who introduced the eleven-stringed lyre and in many other ways developed the artificial forms of musical expression. Pope compares Dryden himself to Timotheus.

17. *tuneful quire*: see No. II. l. 6, and note, *II Pens.* 162.

21. *began from Jove*; the song opened with allusion to the parentage of Alexander, fabled in order to flatter him. It was pretended that his father was Jupiter Ammon or the Libyan Jove (see *Par. Lost*, iv. 277), who appeared to Olympias, the wife of Philip and mother of Alexander, in the form of a serpent. A similar descent was fabled for Scipio Africanus, who was said to have owed his birth to Jupiter Capitolinus. Milton alludes to these fables in *Par. Lost*, ix. 494-510, with reference to Satan's appearance to Eve in the form of a serpent.

22. **blissful seats** : comp. the language of *Comus*, 1-4. ‘Seats’ is plural either because honorific or in the sense in which the Lat. plur. *sedes* is sometimes used.

23. **power**. Comp. Jonson’s *Hue and Cry after Cupid*, in allusion to the power of love :

“At his sight the sun hath turned,
Neptune in the waters burned,
Hell hath felt a greater heat ;
Jove himself forsook his seat.”

24. **belied** : common in Dryden in the sense of ‘to counterfeit.’ To *belie* is ‘to tell lies about,’ hence ‘to calumniate’ (*Hen. IV. i.* 1. 3) ; there is then a transition to the meanings ‘to contradict’ (*Rich. II. ii. 2.* 77) and ‘to counterfeit.’

25. **Sublime**, aloft (Lat. *sublimis*) : comp. Tennyson’s *Dream of Fair Women*, 141 :

“With whom I rode *sublime*,
On Fortune’s neck : we sat as God by God :
The Nilus would have risen before his time,
And flooded at our nod.”

See also *Par. Lost*, ii. 528.

radiant spires, glittering coils (Lat. *spira*, applied by Virgil to the coils of a serpent ; hence *spiral*). The poet’s meaning will be better understood from Milton’s account of the position of the serpent when approaching Eve (*Par. Lost*, ix. 496) ; the erected head seemed to ride upon the coiled body.

26. **Olympia** : see note, l. 21. *Olympias*, Alexander’s mother, was married to Philip B.C. 359, and died B.C. 316.

29. **stamp’d**, etc. : comp. *Cymb.* ii. 5. 5. Perhaps there is a play upon the word, as applicable to a coin and a king. ‘Sovereign’ : Dryden wrote *sovraign* ; so it is in *Hamlet*, ii. 2. 27 (1st Fol.) ; up to about 1570 the intensive *g* is not found, M.E. being *soverain* (Lat. *superanum*).

31. **present deity** : comp. Horace, *Od. iii. 5. 2*, *praesens Divus habebitur Augustus* (‘Augustus will be considered a present deity’).

32. **rebound**, made to rebound, *i.e.* re-echo the words. This causal use of the verb is found in Dryden’s trans. of Virgil’s *Eclogues*, vi. 19, “the vales his voice *rebound* And carry to the skies the sacred sound.”

33. **ravish’d** : comp. *Comus*, 144, “such divine enchanting ravishment,” and *Il. Pens.* 40, note ; see also *Song of Sol.* iv. 9.

35. **Assumes the god**, affects a divine character. Comp. *Hen. V., Prol. 6*, “Then should the warlike Harry ... *assume the port of Mars.*”

36. *Affects to nod.* Comp. Dryden's Translation of Homer's *Il.* i. 517 *et. seq.*:

“On the faith of Jove rely,

When, nodding to thy suit, he bows the sky”;

also Virg. *Aen.* x. 115, and the note given on line 25, above. The Latin *numen*=a nod, hence a command, hence the divine will, and finally (by metonymy) a divinity.

38. *sung, celebrated*: see note, *Lycidas*, 102.

39. *Bacchus*: comp. Horace, *Ode to Bacchus*, iii. 25, and *Ant. and Cleo.* ii. 7.

40. *jolly, festive.* In Chaucer, Spenser, and others, 'jolly' is used in the sense of the French *joli*, pleasing, pretty; in modern English it means merry, and implies boisterous mirth. Dryden here uses it in its radical sense, the word originally referring to such festivities as those of Christmas and *Yule*. In Horace *Bacchus* is *jocosus* and *inverecundus*.

42. *purple*: ■ note, *Lyc.* 41.

43. *honest, handsome, goodly.* The Latin *honestus* is thus applied to men and things in respect of their appearance, as well ■ in the more general sense of 'honourable,' see note on **xxvii.**, l. 6. See Jamieson's *Scottish Dict.* on the use of this word both in Scottish and in classical senses.

44. *hautboys.* The hautboy or oboe is a *high-toned* instrument (hence the name).

46. *did first ordain.* Comp. *Comus*, 46,

“Bacchus, that first from out the purple grape,
Crushed the sweet poison of misused wine.”

The epithet 'drinking' applies to 'joys.'

54. *slew the slain*: ■ cognate object. There is no prolepsis here as in *S. A.* 439, “Who slew'st them many a slain.” Comp. Hor. *Od.* iii. 3. 65.

55. *The master, i.e. Timotheus.*

56. *His, i.e. Alexander's*: in l. 57, 'he' = Alexander; in 58, 'his hand' is the musician's and 'his pride' Alexander's.

ardent, lit. burning, gleaming with martial fire: comp. Pope's *Iliad*, iii. 525, “From rank to rank she darts her *ardent* eyes”; this literal sense is now almost obsolete except in the phrase 'ardent spirits.'

58. *Changed his hand.* Comp. Herrick's *To Music* (G. T. edition, p. 161):

“Begin to charm, and as thou strok'st mine ears
With thine enchantment, melt me into tears.

Then let thy active hand scud o'er thy lyre,
And make my spirits frantic with the fire;

That done, sink down into a silvery strain,
And make me smooth as balm and oil again."

59. **Muse**, subject that inspires the Muse: comp. *Lyc.* 19, note.

61. **Darius**: Darius III., the last king of Persia, B.C. 336-331, murdered in the deserts of Parthia by Bessus, satrap of Bactria, and his associates, in 330.

65. **weltering**: comp. *Lyc.* 13, and *Hymn Nat.* 124, note; also Shelley's poem *Written in the Euganean Hills*.

67. **those**: relative omitted.

68. **exposed**, left to chance: comp. 'to expose a child' (Lat. *expono*).

69. **not a friend**: a stronger negative than 'no friend': 'a' is here the numeral *one* (see note to *L'Alleg.* 14).

71. **Revolving**, considering. The Lat. *revolvo* is used transitively in the sense of 'to brood over,' 'to reflect upon': comp. *Cymb.* iii. 3, "You may *revolve* what tales I told you."

73. **stole**. Comp. the phrase 'to steal a glance.'

76. **love was** in the next degree. Comp. *Twelfth Night*, iii. 1, "I pity you." "That's a *degree to love*." This thought is frequent in the poets: comp. B. and F.'s *Sp. Curate*, v. 1, "Pity, some say, is the parent of future love"; but see also Cotton, *Love's Triumph*, 5, "And some say pity is the child of love," and *Two Gent.* iv. 4. 101, "Because I love him, I must pity him."

79. **Lydian**: see note, *L'Alleg.* 136.

82. **an empty bubble**. Comp. *As You Like It*, ii. 5, "Seeking the *bubble* reputation in the cannon's mouth"; 1 *Hen. IV.* v. 1, "What is honour? a word," etc.; and Hor. *Od.* v. 5, "*inanae purpurae decus*." With "toil and trouble," comp. *Mach.* iv. 1. 20.

85. **worth thy winning**, worthy of being won by thee. This use of 'worth' apparently resembles that of Lat. *dignus* with the ablative, the substantive denoting the extent or manner of the worth or value, e.g. 'worth ten pounds,' 'worth nothing,' 'worth preserving'; "worth ambition" (*Par. Lost*, i. 262), "worth the shame" (*King Lear*, ii. 4), "worthy thy sight" (*Par. Lost*, v. 308). When the derived form 'worthy' is used, it is generally followed by 'of,' but in Shakespeare we find "worthy love" (*King John*, ii. 2), "worthy death" (*Cor.* iii. 1, 299), and in Dryden's *Aurungezbe*, "Be worthy me, as I am worthy you." On the frequent omission of the preposition after verbs and adjectives that imply value, worth, etc., see Abbott, § 198a. In A.S. the word governed by 'worth' was inflected, and the disuse of the inflection has obscured the relation of 'worth' to the following substantive.

88. **good.** Compare the Scriptural use of the word, 1 *Chron.* xxix. 3. With the sentiment of the line comp. *Comus*, 720-724, and Horace, *Od.* iii. 8.

thee : see Abbott, § 220.

89. **The many.** Spenser has “the rascal *many*” (*F. Q.* i. 12. 9, v. 11. 59); and see Shakespeare, 2 *Hen. IV.* i. 3, etc. ; also comp. the Gk. *oi πολλοι*.

92. **the fair...care** : comp. No. XLVII., ll. 1-4. This use of “fair” in reference to one individual = fair one, is less common than that in reference to a class, as in l. 15. Comp. *As You Like It*, iii. 2, “the *fair* of Rosalind.”

95. **sigh'd** : comp. Horace, *Od.* v. 11.

96. **at once, simultaneously.**

97. **vanquish'd victor** : comp. “the victor-victim” of No. VIII., l. 20.

98. **again.** The poet now illustrates a new mood or mode.

strain : see note *Il Pens.* 174, and contrast the modes of music described in *L'Alleg.* and *Il Pens.*

100. **bands of sleep.** Comp. Pope's *Odyssey*, xx. 68, “the downy bands of sleep”: also such figures as “bands of sin” (Hampole's *Pr. of Cons.* 3207), “fetters of prejudice,” “ties of routine,” etc.

104. **As, as if** : comp. Tennyson's *Enid*, 210, “Caught at the hilt, *as* to abolish him.” This use is common in abbreviated subordinate clauses.

105. **amazed, bewildered** : comp. No. LVIII., l. 1.

107. **Furies**, the avenging deities, called by the Greeks Eumenides or Erinyes; in Aeschylus they are ancient divinities dwelling in Tartarus, having serpents twined in their hair and blood dripping from their eyes.

110. **sparkles** : comp. *Comus*, 80.

111. Another scene is here called up.

112. **Each ■ torch**, etc. The omission of the preposition (*e.g.* *with*) in adverbial clauses of circumstance is well illustrated in Abbott, § 202.

114. **unburied.** Among the ancients an unburned or unburied body was held to be disgraced, and the spirit was unhappy until a kindly stranger at least threw a few handfuls of earth on the corpse.

117. **crew** : see note *L'Alleg.* 38, and for another instance of a favourable use of the word comp. Lylly's *Euphues*, “a *crew* of gentlemen.” Milton uses the word contemptuously in nearly every case, but Shakespeare has it both in good and bad senses :

see *M. N. D.* iii. 2. 9, *Rich. III.* iv. 5. 12, "valiant crew," the very phrase here used by Dryden.

120. *hostile*: perhaps merely in the sense which the Latin word sometimes has = 'belonging to the enemy.'

122. *flambeau*: post-Restoration English for 'torch.'

125. *another Helen*. In allusion to the fact that the abduction of Helen led to the siege of Troy, and that Alexander is said to have set fire to Persepolis at the instigation of Thais: comp. Hor. *Od.* iii. 3.

128. *organs*: see note, No. II., l. 44.

129. *to*: see *Lyc.* 13.

131. *Could*: Dryden wrote *cou'd*; the *l* in this word is due to the influence of *should* and *would*.

132. *Cecilia*: see notes on No. II.

134. *enthusiast*: a word of Crashaw's in *Musick's Duel*:

"Her little soul is ravished and so poured
Into loose ecstasies, that she is placed
Above herself, Musick's *enthusiast*."

135. *narrow bounds*, *i.e.* of musical expression. She "added length to solemn sounds," for the organ, having ■ wind-reservoir, can give a sustained note of which a stringed instrument is incapable. Pope has evidently adopted this notion in his *Ode for St. Cecilia's Day*:

"While in more *lengthened* notes, and slow,
The deep majestic *solemn organs* blow."

137. *mother-wit* ... *arts*: similarly opposed to each other by Spenser in *Mother Hubbard's Tale*, l. 1136,

"For whatsoever mother-wit or arte
Could worke, he put in prooфе."

The word 'Nature's' seems to be tautological.

139. *both*; Timotheus and St. Cecilia.

140. *raised* ■ *mortal*: see l. 31.

141. *angel*: see notes on No. II.

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